

Partition.

Mercurianum.

W. d. & A. Leo.

Une Grande Partition en deux Volumes

4 parties premiers violons

3 id: Seconds violons

2 id Altos

6 Basses et violoncelles

1 partie Flûtes

1 id Obœ

1 id Clarinettes

1 id Bassons

2 id Cors

1 id Sistons

1 id Trompettes

3 id Trombones

1 id Ophicéide

1 id Timballes

1 id Triangle

1 id Tambour de Basque

1 id Tam-tam

1 id Timballes et grosse caisse

1 id Tambour

1 id Crotalles

2 Harpe

Coupon page 130 to 132

2 part - 38 points

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DAVID R. DUFFY

HERCULANUM,

Grand Opéra en 4 actes.

représenté à Paris sur le Théâtre de l'Académie Imp. de Musique.

Paroles de MM

Méry et Hadot,

MUSIQUE DE

FÉLICIEN DAVID.

A.V.

6^{de} Partition et Parties d'Orch^{re} net: 500^{fr}

La 6^{de} Partition seule " 250^{fr}

Chaque Partie supplémentaire . . . " 20^{fr}

PARIS, au Magasin de Musique du CONSERVATOIRE,

Faubourg Poissonnière II, M^{me} CENDRIER, édit^{eur}

Prop^{riété} pour tous pays.

H. Cendrier

PERSONNAGES ET DISTRIBUTION.

Personnages.	Acteurs.
HÉLIOS	MM ROGER.
NICANOR	OBIN.
SATAN, sous les traits de Nicanor }	MARIE.
MAGNUS	COULON.
SATAN	M ^{mes} BORGHI-MAMO.
OLYMPIA	GUEYMARD-LAUTERS.
LILIA	

Cour d'Olympia, Rois, Princes, Satrapes, Peuple, Chrétiens, Esclaves, Sénateurs, Licteurs, Gardes, etc.

PERSONNAGES DU BALLET.

DAPHNIS	M MERANTE.
ERIGONE	M ^{me} EMMA LIVRY.

Les Muses, Les Grâces, Bacchantes, Sylvains, Prêtres de Bacchus, etc. etc. etc.

L'action se passe en 79, sous le règne de Titus, un an après la prise et la dévastation de Jérusalem.

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Pour les maquettes des décors et les dessins des costumes et accessoires, s'adresser à l'agence David fils 3 rue Cadet.

Pour la mise en scène, s'adresser à M^r Colleuil à l'Opéra.

STATE OF NEW YORK
IN SENATE
January 10, 1894.

REPORT
OF THE
COMMISSIONERS OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION
PASSED BY THE SENATE
JANUARY 10, 1894.

ALBANY: PUBLISHED BY THE STATE OF NEW YORK.
1894.

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HERCULANUM,

OPÉRA EN 4 ACTES.

1^{er} ACTE.

FÉLICIEN DAVID.

INTRODUCTION.

All^o vivace. (♩ = 158)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en si b.

Trompettes en mi b.

Cornets à Pistons.
en si b.

Cors en mi b.

Cors en si b.

Bassons.

1^{er} et 2^e Trombones.

3^e Trombone.
Ophicléide.

Timbales.

Grosse Caisse.

Cymbale.

Triangle.

All^o vivace.

Violons.

Altos.

Violoncelles.

Contre-Basses.

Harpes.

Lento. (♩ = 68)

The musical score is written for a large ensemble, including strings, woodwinds, and brass. The tempo is marked 'Lento.' with a quarter note equal to 68 beats per minute. The notation is in 4/4 time and features complex rhythmic patterns and dynamics. The score is divided into two systems, with the first system containing 16 measures and the second system containing 16 measures. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page number '2' is located in the top left corner, and the tempo marking 'Lento. (♩ = 68)' is located in the top right corner. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in 4/4 time and features complex rhythmic patterns and dynamics. The score is divided into two systems, with the first system containing 16 measures and the second system containing 16 measures. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Musical score for the first system, measures 1-6. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. The key signature has two flats. Dynamics include *p* (piano) and *pp* (pianissimo). Performance instructions include *espressivo.* and *divisés*.

Musical score for the second system, measures 7-12. The score continues with five staves: two treble clefs, two bass clefs, and a double bass clef. The notation includes various chords and melodic lines.

Cors en Si b.

Bassons.

Musical score for the third system, measures 13-18. The score continues with five staves: two treble clefs, two bass clefs, and a double bass clef. Dynamics include *sf* (sforzando). Performance instructions include *à 2.* and *arco.*

4

F

A. B. 1.

pizz:

G. Fl.

pp

Clar.

sordini.

pp

sordini.

pp

sordini.

pp

sordini.

pp

This page of a musical score, page 6, is for the P.^{te} Flute. It contains four measures of music. The first measure begins with a piano (*pp*) dynamic marking. The notation includes various musical symbols such as notes, rests, and slurs. The score is written on multiple staves, with some staves showing complex rhythmic patterns and others showing more melodic lines. The key signature is one flat (B-flat), and the time signature is 4/4. The bottom of the page features a double bass line with a complex rhythmic pattern.

Handwritten musical score on page 7, featuring multiple staves with musical notation. The score includes various musical elements such as notes, rests, and dynamic markings. The notation is written in black ink on aged, slightly yellowed paper. The staves are arranged in a vertical column, with some staves containing multiple systems of music. The notation includes treble and bass clefs, and various note values (quarter, eighth, sixteenth notes). Dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo) are present. There are also markings for *arco* (arco) and *pp* (pianissimo). The score is divided into measures by vertical bar lines. Some measures contain complex rhythmic patterns, including triplets and sixteenth-note runs. The overall style is that of a handwritten musical manuscript, likely from the 18th or 19th century.

Fl.

Ob.

Clar.

Fag.

Corns

Vcl. I

Vcl. II

Vcl. III

Vcl. IV

Vcl. V

8

Moderato.

Bassons.

Bassons.

Timb. en UT-SOL.

p

senza sordini.

cresc.

p

senza sordini.

cresc.

senza sordini.

cresc.

senza sordini.

cresc.

p

p

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes:** P.^{re} Fl. (First Flute) and 2nd Fl. (Second Flute).
- Clarinet:** Clar. en UT. (Clarinet in C).
- Trombone:** Tromp. en UT. (Trombone in C).
- Horn:** Cors en SOL. (Horn in G) and Cors en UT. (Horn in C).
- Percussion:** Cornets en sib. (Cornets in B-flat).
- Strings:** Violins I and II, Violas, Cellos, and Double Basses.

The score features a variety of musical notations, including notes, rests, and dynamic markings. The first section of the score is marked with a forte (*f*) dynamic. The second section is marked with a fortissimo (*ff*) dynamic. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4.

This musical score is arranged in a system of 18 staves. The top five staves (1-5) are for the vocal parts, with the first staff containing a vocal line and the others providing harmonic support. The next five staves (6-10) are for the woodwinds and strings, with the first staff of this section containing a woodwind line and the others providing harmonic support. The bottom five staves (11-15) are for the brass and percussion, with the first staff of this section containing a brass line and the others providing harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines.

Rideau.

enchainez

Moderato marcato (Métr: ♩ = 108)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en UT.

Trompettes en UT.

Cornets en SI b.

Cors en SOL.

Cors en UT.

Bassons.

1^{er} et 2^e Trombones.

3^e Tromb: et Oph:

Timbales.

Triangle.

Grosse-Caisse
et Cymbales.

Violons.

Altos.

OLYMPIA.

NICANOR.

Soprani.

Contralti.

Tenori.

Bassi.

Violoncelles.

Contre-Basses.

Harpes.

CHOEUR.

8

A. T. 1.

This musical score page, numbered 13, contains a complex arrangement of vocal and instrumental parts. The score is organized into systems of staves. The upper staves feature vocal lines with lyrics: "Gloi - re, glori - re". The lower staves include instrumental parts, with a specific staff labeled "Timb." (Timpani). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). A rehearsal mark "8" is present in the lower left section of the page. The page shows signs of age, including some staining and wear along the edges.

gloire à toi, gran - de rei - ne, Rei - ne des peu - ples et des

gloire à toi, gran - de rei - ne, Rei - ne des peu - ples et des

gloire à toi, gran - de rei - ne, Rei - ne des peu - ples et des

gloire à toi, gran - de rei - ne, Rei - ne des peu - ples et des

8.

A. T. 1.

rois! Eu - ni - vers, l'u - ni - vers à sa sou - ve - rai - ne
 rois! Eu - ni - vers, l'u - ni - vers à sa sou - ve - rai - ne
 rois! Eu - ni - vers, l'u - ni - vers à sa sou - ve - rai - ne
 rois! Eu - ni - vers, l'u - ni - vers à sa sou - ve - rai - ne

8
 Cresc. les Velles // // //

A. T. 1.

Par - le au - jour d'hui par no - tre voix Parle aujourd'hui par no - tre voix

Par - le au - jour d'hui par no - tre voix Parle aujourd'hui par no - tre voix

Par - le au - jour d'hui par no - tre voix Parle aujourd'hui par no - tre voix

Par - le au - jour d'hui par no - tre voix Parle aujourd'hui par no - tre voix

8.

A. T. 1.

[illegible]

This musical score is for a choir and orchestra. It consists of 18 staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The next four staves are for the piano accompaniment, including a grand staff (treble and bass clef) and two additional staves. The bottom four staves are for the choir, with lyrics in French. The score is divided into five measures. The first measure starts with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro'. The dynamics range from *ff* (fortissimo) to *p* (piano). The lyrics are: "char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -". The score ends with a double bar line and the initials "A. T. 1."

char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -

char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -

char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -

char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -

A. T. 1.

à deux.

mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

arco. pizz.

A. T. 1.

est conquis à tes char-mes, Ta puissance, ta puissance

est conquis à tes char-mes, Ta puissance, ta puissance

est conquis à tes char-mes, Ta puissance, ta puissance

est conquis à tes char-mes, Ta puissance, ta puissance

A. T. 1.

c'est ta beau- té, Ta puis- san- ce, ta puis- san- ce, ta puis- san- ce c'est ta beau-
 c'est ta beau- té, Ta puis- san- ce, ta puis- san- ce, ta puis- san- ce c'est ta beau-
 c'est ta beau- té, Ta puis- san- ce, ta puis- san- ce, ta puis- san- ce c'est ta beau-
 c'est ta beau- té. Ta puis- san- ce, ta puis- san- ce, ta puis- san- ce c'est ta beau-

arco.

A. T. 1.

à deux.
à deux.

-té, Ta puis-san - ce, ta puis-san - ce, ta puis - sance, ta beau - té, Ta puissance c'est
-té, Ta puis-san - ce, ta puis-san - ce, ta puis - sance, ta beau - té, Ta puissance c'est
-té, Ta puis-san - ce, ta puis-san - ce, ta puis - sance, ta beau - té, Ta puissance c'est
-té, Ta puis-san - ce, ta puis-san - ce, ta puis - sance, ta beau - té, Ta puissance c'est

A. T. 1.

ta beauté
 ta beauté,
 ta beauté,
 ta beauté,
 Les amours sont tes seules ar- mes, Ton mi- nistre est la volup- té,
 Les amours sont tes ar- mes, sont tes ar- mes,
 Les amours sont tes ar- mes, sont tes ar- mes,
 Les a-
 Les a-
 Les a-
 Les a-
 Les a-

This page contains a musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, and the music is arranged in a multi-measure format.

The lyrics are:

-mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, Les a - mours
 -mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, Les amours sont tes seules ar - mes Ton mi -
 -mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, Les amours sont tes seu - les
 -mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, Les amours sont tes seu - les

The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature.

8

A. T. 1.

-té. Gloi - re, gloi - re, gloire à toi, grande Rei - ne, Rei - ne, Rei -
 -té. Gloi - re, gloi - re, gloire à toi, grande Rei - ne, Rei - ne, Rei -
 -té. Gloi - re, gloi - re, gloire à toi, grande Rei - ne, Rei - ne, Rei -
 -té. Gloi - re, gloi - re, gloire à toi, grande Rei - ne, Rei - ne, Rei -

C^{me} les V^{elles} // // // //

8.

A. T. 1.

ne des peu - ples et des rois! Gloi - re

ne des peu - ples et des rois! Gloi - re

ne des peu - ples et des rois! Gloi - re

ne des peu - ples et des rois! Gloi - re

8

A. T. 1.

Handwritten musical score on page 29, featuring multiple staves with musical notation and lyrics.

The score includes the following parts and lyrics:

- Top Staff:** Musical notation with various notes and rests.
- Second Staff:** Musical notation, including the instruction *C^{me} la P^{te} Fl.* followed by a double bar line.
- Third Staff:** Musical notation, including the instruction *C^{me} les Vellus* followed by a double bar line.
- Fourth Staff:** Musical notation, including the instruction *A. T. 1.*
- Fifth Staff:** Musical notation, including the instruction *A. T. 1.*
- Sixth Staff:** Musical notation, including the instruction *A. T. 1.*
- Seventh Staff:** Musical notation, including the instruction *A. T. 1.*
- Eighth Staff:** Musical notation, including the instruction *A. T. 1.*
- Ninth Staff:** Musical notation, including the instruction *A. T. 1.*
- Tenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Eleventh Staff:** Musical notation, including the instruction *A. T. 1.*
- Twelfth Staff:** Musical notation, including the instruction *A. T. 1.*
- Thirteenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Fourteenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Fifteenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Sixteenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Seventeenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Eighteenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Nineteenth Staff:** Musical notation, including the instruction *A. T. 1.*
- Twentieth Staff:** Musical notation, including the instruction *A. T. 1.*
- Lyrics:** *gloi - re!* (repeated on multiple staves)

The page contains two systems of musical notation. The first system consists of 10 staves. The first staff of the first system has a treble clef and a key signature of one sharp (F#). The first staff of the second system has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

Récitatif.

NICANOR.

Olym-pia, ma sœur, Parthénope est en fê-te, Et l'Ita-lie en-tière applaudit ta beau-

C^{me} les C-B. //

Hautb.

Clar. en sib.

B^{ons}

-té. Du myrte et du laurier ceins ton augus-te tête, Toi, reine par la grâce et par la ma-jes-té!

A. T. 1.

fp

fp

fp

Rome à tes dou - ces lois soumet un vaste em - pi - re. Pour asservir l'Euphrate elle a su te choi -

fp

f

p

f

p

f

p

- sir. Des insensés disaient que ce vieux monde ex - pi - re: Toi, tu le fais re - naître à la voix du plai -

f

p

Allegretto.

33

Tromp. en Mib.
 Cornets en LA.
 Cors en LA.
 Cors en Mib.

Changez en LA.
 Changez en M1
 Changez en LA.

_sir!
 Gloi-re, gloi-re, gloire à toi, gloire à toi!
 Gloi-re, gloi-re, gloire à toi, gloire à toi!
 Gloi-re, gloi-re, gloire à toi, gloire à toi!
 Gloi-re, gloi-re, gloire à toi, gloire à toi!

En vain de vils chré-

A. T. 1.

- tiens ap - pellent sur tes fê - tes Le feu qui dé - vo - ra les anti - ques ci - tés; La foudre jus - qu'i -

- ci n'a frappé que leurs tê - tes; Ton bras a - né - an - tit leurs autels dé - tes -

-tes.
 Gloire à toi, gloire à toi!
 Gloire à toi, gloire à toi!
 Gloire à toi, gloire à toi!
 Gloire à toi, gloire à toi!

Changez en SI \flat .
 Changez les Tromp: en SI \flat .
 Changez les Cornets en SI \flat .
 Changez les Cors en MI \flat .
 Changez les Cors en SI \flat .

Sous un pouvoir plus

A. T. 1.

Hautb.

Clar. en Sib.

Bons

grand leur puissance funes - te Tombe! nul en tes mains ne viendra le sai -

- sir, Ce sceptre glo - ri - eux, le seul sceptre qui res - te, Rei - ne de la beau - té, Déesse du plai -

Grande Flûte.

Grande Flûte.

OLYMPIA.

Oui, j'ai passé les mers pour venir, ô mon frère, M'inv.

Gloire à toi, gloire à toi!

Gloire à toi, gloire à toi!

Gloire à toi, gloire à toi!

Gloire à toi, gloire à toi!

f

A. T. 4.

Fl.

Cl.

Crs en MI b.

B. obs.

Velles et C-B.

-tir d'un pouvoir que je dois aux Romains. Illustre proconsul, elle m'est deux fois chère, Cette pourpre roya -

-le, en passant par tes mains. C'est toi, toi que l'Euphra - te ainsi que moi vit

Crs en SI b.

naï - tre, Et que Rome a_dop_ta pour un de ses enfants, C'est toi, cher Ni_ca -

[illegible]

MARCHE

Tempo di marcia. (♩ = 108)

Petite Flûte. *f* 8.

Grande Flûte. *f*

Hautbois. *f* à deux.

Clarinettes en Sib. *f* à deux.

Trompette en Mib. *f*

Trompette en Sib. *f*

Cornets en Sib. *f*

Cors en Mib. *f*

Cors en Sib. *f*

Bassons. *f*

1^{re} et 2^{es} Trombones. *f*

3^e Trombone Ophicléide. *f*

Timbales. Mib, Sib. *f*

Tambour.

Grosse Caisse.

(Entrée du Cortège des Rois)

Violons.

Altos.

Violoncelles.

Contre-Basses.

This page of musical notation, page 41, contains 18 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature has two flats (B-flat and E-flat). The first staff has a '7' and an '8' written above it. The notation is organized into measures by vertical bar lines. Dynamics such as *ff* (fortissimo) are used in the lower staves. The bottom right of the page includes the text 'Col C B. H' and the initials 'A. T. 1.' at the very bottom center.

This page contains a complex musical score for multiple instruments or voices. The notation is written in a historical style, likely from the 18th or 19th century. The score is organized into systems, with each system containing several staves. The staves are numbered 1 through 14. The notation includes various musical symbols such as clefs (treble and bass), key signatures (sharps and flats), time signatures, and various note values (quarter, eighth, sixteenth notes, rests, etc.). The music is written in a grid-like fashion, with each staff occupying a horizontal space and the measures aligned vertically. The paper is aged and shows some wear, with the edges of the page slightly discolored.

This page of musical notation, numbered 44, contains a complex arrangement of staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), and dynamic markings including *f*, *ff*, *arco*, and *pizz.*. The staves are organized into systems, with some staves featuring triplets and others showing rests. The notation is dense and detailed, typical of a classical music score.

This page of musical notation, numbered 45, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves featuring multiple measures of music. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on rhythmic and melodic development. The page is divided into five measures, with the first measure containing a large rest for the upper staves. The second measure begins with a melodic line in the upper staves, followed by a series of sixteenth-note patterns in the lower staves. The third measure continues the melodic development, with a prominent melodic line in the upper staves. The fourth measure features a series of sixteenth-note patterns in the lower staves, with a melodic line in the upper staves. The fifth measure concludes the page with a final melodic line in the upper staves and a series of sixteenth-note patterns in the lower staves. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on rhythmic and melodic development. The page is divided into five measures, with the first measure containing a large rest for the upper staves. The second measure begins with a melodic line in the upper staves, followed by a series of sixteenth-note patterns in the lower staves. The third measure continues the melodic development, with a prominent melodic line in the upper staves. The fourth measure features a series of sixteenth-note patterns in the lower staves, with a melodic line in the upper staves. The fifth measure concludes the page with a final melodic line in the upper staves and a series of sixteenth-note patterns in the lower staves.

à deux.

H

8.

Changez en Mib.

Changez en Mib.

a deux.

Col C B. //

//

//

A handwritten musical score on 20 staves, organized into four systems of five staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system begins with a treble clef and a key signature of two flats. The second system contains a measure with a double bar line and a repeat sign. The third system features a forte (ff) dynamic marking. The fourth system includes a measure with a double bar line and a repeat sign. The fifth system contains a measure with a double bar line and a repeat sign. The sixth system contains a measure with a double bar line and a repeat sign. The seventh system contains a measure with a double bar line and a repeat sign. The eighth system contains a measure with a double bar line and a repeat sign. The ninth system contains a measure with a double bar line and a repeat sign. The tenth system contains a measure with a double bar line and a repeat sign. The eleventh system contains a measure with a double bar line and a repeat sign. The twelfth system contains a measure with a double bar line and a repeat sign. The thirteenth system contains a measure with a double bar line and a repeat sign. The fourteenth system contains a measure with a double bar line and a repeat sign. The fifteenth system contains a measure with a double bar line and a repeat sign. The sixteenth system contains a measure with a double bar line and a repeat sign. The seventeenth system contains a measure with a double bar line and a repeat sign. The eighteenth system contains a measure with a double bar line and a repeat sign. The nineteenth system contains a measure with a double bar line and a repeat sign. The twentieth system contains a measure with a double bar line and a repeat sign.

This page of musical notation is a complex score for multiple instruments or voices. It consists of 18 staves arranged in a system. The notation includes various musical symbols such as clefs (treble and bass), key signatures (one flat), time signatures, and dynamic markings like *tr* (trill) and *tr* (trill). The score is written in a historical style, with many notes and rests. The paper is aged and shows some wear, including a small tear near the top left corner.

This page of musical notation is written on aged, slightly yellowed paper. It contains approximately 20 staves of music, organized into several systems. The notation includes various clefs (treble and bass), key signatures (primarily one flat), and time signatures. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and beams. There are several dynamic markings, such as *tr* (trill) and *tr* (trill), and some staves begin with a double bar line and a repeat sign. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century musical manuscripts.

Récit.
NICANOR, aux Français

Pour célébrer le jour où ma noble sœur fonde Cet empire nouveau promis par le des-

-tin, Sa trape, princes, rois, représentants du monde, La reine vous invite aux honneurs du fes-

All^o agitato. (M. 168:●)

An. agitato. (M. 108-9)

Clar en UT.

Tromp. en MI

Cornets en LA

Cors en MI

Cors en UT.

p cresc:

All^o agitato.

cresc:

La foule fait Irruption, entraînant Hélios et Lilia.

- tin.

Du sang! du sang! Fai - tes jus -

Dusang! du sang! Fai - tes jus -

Dusang! du sang! Fai - tes jus -

Dusang! du sang! Fai - tes jus -

f

cresc:

Musical score for a large ensemble, featuring multiple staves for woodwinds, brass, and strings, along with vocal parts. The score includes dynamic markings like *f* (forte) and *ff* (fortissimo), and crescendo/decrescendo hairpins. The lyrics are in French, with the phrase "Dusang! du sang! Fai-tes jus-ti-ce! Dusang!" repeated across several vocal staves.

Instrumental parts include:

- Tromp. en MI.* (Trumpets in E)
- Corneils en LA.* (Cornets in A)
- Cors en MI.* (Horns in E)

The vocal parts (soprano, alto, tenor, and bass) sing the following lyrics:

 - ti - ce! Dusang!

 Dusang! du sang! Fai-tes jus-ti-ce! Dusang

 Dusang! du sang! Fai-tes jus-ti-ce! Dusang

 Dusang! du sang! Fai-tes jus-ti-ce! Dusang

 Dusang! du sang! Fai-tes jus-ti-ce! Dusang

du sang Dusang! du sang! Fai - tes jus - ti - ce! Dusang du sang

du sang Dusang! du sang! Fai - tes jus - ti - ce! Dusang du sang

du sang Dusang! du sang! Fai - tes jus - ti - ce! Dusang du sang Faites jus

du sang Dusang! du sang! Fai - tes jus - ti - ce! Dusang du sang Faites jus - ti

Fai-tes jus-ti-ce

Fai-tes jus-ti-ce! Leur crime est

Fai-tes jus-ti-ce! Leur crime est

Fai-tes jus-ti-ce! Leur crime est

Col C-B

grand leur crime est grand. Vite au suppli - ce Leur crime est grand Vite au sup - pli - ce Du

grand leur crime est grand. Vite au suppli - ce Leur crime est grand Vite au sup - pli - ce Du

grand leur crime est grand. Vite au sup - pli - ce Leur crime est grand Vite au sup - pli - ce Du

grand leur crime est grand. Vite au sup - pli - ce Leur crime est grand Vite au sup - pli - ce Du

OLYMPIA. Récit.

Qu'ont-ils fait?

sang du sang Dusang du sang! Ce sont des sec-tai-res, Des contemp-

sang du sang Dusang du sang! Ce sont des sec-tai-res, Des contemp-

sang du sang Dusang du sang! Ce sont des sec-tai-res, Des contemp-

sang du sang Dusang du sang! Ce sont des sec-tai-res, Des contemp-

II II

p

Trompe en UT.

-teurs de vo-tre loi, Cé-lé-brant d'o-dieux mys-tè-res...

-teurs de vo-tre loi, Cé-lé-brant d'o-dieux mys-tè-res...

-teurs de vo-tre loi, Cé-lé-brant d'o-dieux mys-tè-res...

-teurs de vo-tre loi, Cé-lé-brant d'o-dieux mys-tè-res...

Récit.
 Laissez-les venir jusqu'à moi.

f p

Clar.

Clarinet part: Treble clef, key of D major. It begins with a whole rest, followed by a long note (half note) spanning across the first and second measures, marked with a forte *p* dynamic and a *pizz.* (pizzicato) instruction. The rest of the system contains eighth notes.

Vocal part: Bass clef, key of D major. The singer is identified as **NICANOR. (montrant Héros)**. The lyrics are: "Sous ses hum_bles ha_bits j'ai su le re-con naître. Fils d'un prin_ce vas_sal des Romain et le". The music consists of eighth notes, with a *pizz.* instruction below the first measure.

Clarinet part: Continues with a long note (half note) spanning across the first and second measures, marked with a forte *p* dynamic and a *pizz.* instruction. The rest of the system contains eighth notes.

Vocal part: Continues the lyrics: "tien, Né pour porter la pourpre et pour par_ler en maître, Il pré_fère être es_cla_ve en de_ve_nant chré-". The music consists of eighth notes.

Allegro. /

Allegro.

arco.
p

arco.
p

arco.
p

OLYMPIA.

_tien. Répondez-moi, parlez, est-ce là vo-tre cri-me? A-vez vous mé-prisé ma loi?

arco.
p

arco.
p

Allegro.

Andante. (M. 56 =)

Se peut-il que l'orgueil à ce point vous a-nime? Je suis jus-te, répondez-moi?

Clar. $\frac{12}{8}$

Cor. en UT $\frac{12}{8}$

B^{ns} $\frac{12}{8}$ *p*

p

p

p

p

p

HELIOS simplement et pieusement. (soutenu et bien lié)

Dans u - ne re - trai - te profon - de Je vis, par un serment li -

pizz.

pizz.

arco.

arco.

G^{de} Fl. 8

Clar.

Cors en FA.

Cors en UT.

B^{ns} *p*

p

p

p

p

p

p

Et ne demande rien au mon - de Que le bonheur d'être ou - bli - é. Sans autre es -

V^{lle} et C.B.

p

pizz.

A. T. 1.

1^o

Cors

B^{ns}

-poir qui me soutien-ne, De l'au- rore au déclin du jour, J'ado - re j'a-do - re une vier - ge chré-

arco.

arco.

Hautb.

Solo.

Cors en LA.

Cors.

pp

Timb.

LILIA, dolce.

-tien-ne: Mon seul cri - me, c'est mon a-mour.

NICANOR.

Dans u - ne re-

Vlle et C.B.

Olympi-a, c'est l'a-mour c'est l'a-mour!

pizz.

Cor anglais.

p

p

p

p

p

-traï - te profon de Par la foi mon coeur est li é, Et j'ado-re, loin de ce mon -
 Vlle et C.B. arco. pizz.

p

- de, Le vrai Dieu par-tout ou-bli é. Sans autres, poir qui me sou-tien-ne, Au fond de

Cor anglais.

mon hum_ble sé_jour, Je veux être à la foi à la foi chrétien - ne Fidè - - le jusqu'au der - nier

arco. *p*

Fl.

Hautb. *8* douce.

Clar. en LA. *1^o*

Cors en LA.

Cors en MI. *p*

B^{ns} tempo. *p*

Timb. *pp*

LILIA.

jour

HELIOS.

OLYMPIA.

Nicanor, c'est la foi, c'est la foi!

tempo. Alle et C.B.

pizz.

Et j'ado - - re, loin du mon - - de, Le vrai Dieu,

Et j'ado - - re, loin du mon - - de, Le vrai Dieu, par -

NICA. *p*

C'est l'a_mour,

arco. A. T. 1.

— par - tout ou - bli é, Et j'ado - re, loin du mon - de Le vrai Dieu par - tout par - tout ou - bli -
 - tout, par - tout ou - bli é, Et j'ado - re, loin du mon - de Le vrai Dieu par - tout par - tout ou - bli -
p
 c'est la foi, c'est la foi c'est la
 c'est la amour c'est la

8

pp

-é Le vrai Dieu Le vrai Dieu par - tout ou - bli - é.

-é Le vrai Dieu Le vrai Dieu par - tout ou - bli - é.

foi, c'est l'amour et la foi, c'est l'amour et la foi, c'est l'amour et la foi.

foi, c'est l'amour et la foi, c'est l'amour et la foi, c'est l'amour et la foi.

Allegro.

f

Villes et C. Basses.

NICANOR.

Votre Dieu, votre foi, sont des erreurs éteintes, Et malheur à qui

Fl. a tempo. Moderato

f

Hautb.

f

Cl.

f

C^{es} en FA.

f

B^{es}

f

Tromb. et Oph.

f

a tempo.

f

veut i-ci les rallumer!

Toutes les voluptés, voilà les choses saintes! Confessez les seuls

a tempo. Moderato.

A. T. 1.

8.

pizz. arco.

f

OLYMPIA.

deux qu'ici l'on doit nommer, ou songez à mourir... Non... assez de terreur... Je suis lasse de sang. D'ailleurs

pizz. arco.

f

p

que leur importe La mort? Ils ont la foi, ce mensonge du cœur. Le chrétien croit toujours du ciel s'ouvrir la

p

Cl.
B^{us}

Allegretto poco.

porte, Et que de ses bourreaux la mort le rend vainqueur. Ils vivront. Ils vivront?...

NICANOR. OLYMPIA.

Il faut dompter leur

Allegretto poco.

(Montrant Lilia)

à me. Frapper le corps n'est rien.. Elle succombera elle succombera

pizz.

(regardant Hélios)
 - ra. Quant à lui, je veux être, en dépit de sa flamme, Le

dieu qu'a_vant ce soir son cœur son cœur a_do - re - ra...

arco.

Lento.

fp

fp

fp Récit.

Va, sors avec ma cour. Au festin que je donne Allez m'attendre tous; Laissez moi seule ici. Vous demeu-

(à Hélios et Lilia)

fp

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes en UT.

Trompettes en UT.

Cornets à Pistons en SI \flat .

Cors en SOL.

Cors en UT.

Bassons.

1.^{er} et 2.^e Trombones

5^e. Trombone.
Ophicléide.

Timbales.

Triangle.

Violons.

Altos.

OLYMPIA.

Soprani.

Tenori.

Bassi.

Violoncelles et Contre-Basses.

Harpes.

[illegible]

This musical score is for a choir and piano. The vocal parts are arranged in four staves, each with a vocal line and a corresponding French lyric. The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support. The score is divided into five measures, with the first measure starting on page 18 and the fifth measure ending on page 71. The tempo is marked 'A. T. 1.' at the bottom.

char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -
char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -
char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -
char - mes, Ta puissance, ta puissance c'est ta beau - té; Les a -

A. T. 1.

72

19

1^{re} Fl. //

à deux.

f

p

pizz.

arco.

A. T. 1.

-mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

-mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

-mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

-mours sont tes seules ar - mes, Ton mi - nistre est la volup - té, la vo - lup - té. Le mon - de

8.

p 8.

p

fp

fp

dimin.

Triangle.

p

dimin

dimin

dimin

dimin

est conquis à tes charmes Ta puissance, ta puissance c'est ta beau.

est conquis à tes charmes Ta puissance, ta puissance c'est ta beau.

est conquis à tes charmes Ta puissance, ta puissance c'est ta beau.

est conquis à tes charmes Ta puissance, ta puissance c'est ta beau.

dimin.

dimin.

A. T. 1.

8

Clar. en si b.

Triangle.

- té

- té

- té

arco.

Col C. B.

A. T. 1.

Detailed description: This is a page of a musical score, numbered 74. It contains 18 staves. The top staves (1-4) are for woodwinds, with the fourth staff specifically labeled 'Clar. en si b.'. Staves 5-7 are for strings. Staves 8-10 are for a vocal part, with lyrics '- té' written below the notes. Staves 11-13 are for a triangle and other percussion. Staves 14-16 are for a cello and double bass part, with the label 'Col C. B.' at the bottom. Staves 17-18 are for a double bass part. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has two flats, and the time signature is common time (C).

Andante (88 = ♩)

N° 2.

75

Clarinettes en si b.

Cors en mi b.

Bassons.

p

OLYMPIA.

HÉLIOS. LILIA.

Quels sont les noms que l'on vous donne? Hélios.. Lili..

p

Andante

p

OLYMPIA.

HÉLIOS

OLYMPIA.

a. La reine vous pardon-ne.. Qu'elle est bel-le! Pour vous mon cœur s'est a-dou-ci. Ne craignez rien: je

p

fp

fp

fp

LILIA (à part)

veux oublier un outrage. Et je sais ce qu'on doit d'indulgence à votre â-ge. Son pardon m'épouvante, et je ne sais pour-

Villes et C. B.

fp

A. T. 1.

Hautb.

Cl.

Cl. en mib.

B^{us}

mesuré

OLYMPIA. mesuré.

-quoi...Hélios, mon regard est descendu sur toi.. Je veux changer ton sort...Pour un instant de

Hautb.

Cl.

B^{us}

Plus vite.

1^o

pizz.

divisés.

pizz.

6 6 6

(à Lilia)

HELIOS (à part, à Lilia)

mesuré.

-meu - re... Et toi, sors li - brement de ces lieux.. A la nuit, Va, je te rejoins -

V^{lle} et C. B.

pizz.

A. T. 1.

Cl.

LILIA.

HÉLIOS.

-drai. Viens à la première heure. Près des tombeaux sa-crés, Sous le pha-re qui lui Et ne luit que pour

LILIA.

nous, en-fants de la pri-è-re, Je te re-trouve-rai. Je t'attends à ge-noux Auprès de la croix

HÉLIOS.

LILIA.

sainte, à ge-noux sur la pier-re. A-dieu pour un instant. Mon Dieu,

Andante (102 = ♩)

Hautb.
 Cl.
 Cl^{es} en LA.
 Cl^{es} en MI.
 B^{us}
 Andante.
 (Lilia sort)
 — veillez sur nous!
 Andante

Cl.
 Un peu plus lent.
 OLYMPIA (d'une voix caressante)
 Noble Hélio_s en ton ab-
 Un peu plus lent.

Cl.

C¹ en ml.

B¹

p

p

sen - ce En vain j'ai cher - ché dans ma cour Un roi di - gne de ma puis - san - ce, Un roi

1^o

p

p

di - gne de mon a - mour. J'ai trouvé des ten - dres - ses

B^{as}

fein - tes, de faux et per - fi - des ser - ments; les nobles flam - mes sont é - tein - tes dans le

Hautbois.

1^{re}

Clarinettes.

p

cœur de tous les a - mants, dans le cœur des a - mants, de tous les a - mants. — Toi, res - té

pp

pp

pp

pp

Cl.
Cl^{re} en Ml.

HELIOS par chez les in - fâ - mées de nos dieux reconnai les lois: ce pa - lais n'au - ra que deux
Dieu! quelle étran - ge flam - me, au char - me de sa voix de sa voix, s'al - lume dans mon

G^{de} fl.
Clar.
B^{as}

à - mes; le monde n'au - ra que deux voix. le mon - de n'aura
à - me pour la premiè - re fois! non! non! cruelle flamme! non, non! loin de

Clar.

smorzando

que deux voix, le monde n'aura, n'au- ra que deux voix.

Unis moi, non! non! loin de moi loin de moi! L'enfer est dans mon

smorzando.

Réponds!

Je comprends; trop d'é- dat doit é-blouir tes

Unis cœur!.... Je me re- ti- re...

f *p*

yeux!.... o- se me re- gar- der.... Espè- re!

Unis que lui di- re! je cherche le secours qui ne vient que des cieux!

pp

11

[illegible]

8

OLYMPIA avec fierté

Tout est sou - mis à ma puis - san - ce; l'un - vers est à mes ge - noux. Je t'ai sau - vé par ma clé -

Col C. B.

A. F. 1

8

Unis men-ce Crains de la chan-ger en courroux! Un pou-voir rempli de mys-tè-re rend par-

Hautb.
Clar

1^o

tout mes char-mes vainqueurs: Je suis fi-de-le de la ter-re et la rei-ne de tous les

Col. C.B.

A.T.1

à deux.

f

à deux.

f

f

pp

pp

5. tromb.

f

f

f

f

f

p

p

p

p

cœurs.

f

f

p

p

C'est ce pou-voir qui me fit bel-le Pour tout sé-duire et tout char-mer, Un seul cœur serait-il re-

Col C. B.

A T. 1

Unis - bel - le Et le seul que je veux aimer!

de ton Dieu brave la - na, thè - me, Hé - li -

[illegible]

piu animato.

piu animato.

piu animato.

Unis

rois tu peux bril - ler au rang su - prême et t'asseoir au trône des rois tu peux bril - ler au rang su -

8

8

Unis

- prême et t'asseoir au trône des rois tu peux bril - ler au rang su - prême et t'asseoir au trône des

3 1^o tempo 8

suivez. *ff* à 2.

suivez. *ff* à 2.

suivez. *ff* à 2.

suivez. *ff*

suivez. *ff*

suivez. *ff*

3^e Tromb: *f*

1^o tempo. *ff*

suivez. *ff*

suivez. *ff*

suivez. *ff*

rois, du trône des rois

suivez. *ff*

1^o tempo.

A T 1

Andante

tremolo.

Musical score for the first system. It includes piano accompaniment for the first three staves (treble, treble, and bass clefs) and a vocal line (treble clef). The piano parts are marked with a piano (*p*) dynamic. The vocal line is marked with a recitative (*Récit.*) and a specific instruction: *HÉLIOS (à demi fasciné.)*. The lyrics are: "Dées - se des plai - sirs, ter - rible enchan - te - res - se, D'où te vient ce funeste et magi - que pou -". The tempo is marked *Andante*.

Musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano parts are marked with a piano (*p*) dynamic. The vocal line is marked with a measured recitative (*Mesuré.*). The lyrics are: "voir? D'où te vient ce regard qui torture et ca - res - se? J'étais fort avant de te voir, avant de te". The tempo is marked *Andante*.

Hautb: 1^o

Clar:

Cors en Mi. 1^o

Clar. en Sib.

OLYMPIA.

voir! Viens, viens, viens pas - seoir au les - tin, viens, viens!

(s'éloignant brusquement
HÉLIOS. d'Olympia.)

Ô ciel! qu'allais-je

fp

Flûtes.

Hautb:

Clar:

Cors en Mi b.

Cors en Sib.

Bassons.

ville fai re? ah! ma force as - sou - pi - e se ré - veil - le, jamais!.. dans ce pro - fa - ne

et C.B.

f

8

lieu je ne suivrai les pas de cet- te reine in- pi- e, jamais, jamais, ja-

8

Allegro.

mais, jamais je n'aimerai les en-ne-mis de Dieu!

A T. 1

CHŒUR.

Allegro. (♩ = 126)

Flûtes.

Hautbois.

Clarinettes
en sib.

Trompettes
en Mi b.

C^{ts} a Pistons
en Si b.

Cors en Mi b.

Cors en Si b.

Bassons.

2^e Tromb.

3^e Tromb. et
Ophicléide.

Timbales

Triangle

G^{se} Caisse.

Violons.

Altos

OLYMPIA.

Soprano

Ténor

Basse.

Violoncelles

C^{tre} Basses

Allegro.

Les convives rentrent la coupe en main.

Buvons!

Buvons!

Buvons!

A. T. 4.

This is a handwritten musical score on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures, and notes of different durations. The first system contains mostly rests and sparse notes. The second system features more active notation, including a prominent eighth-note pattern in the eighth staff. The third system includes vocal or instrumental parts with lyrics. The lyrics "Buvons en - cor!" are written under the eighth, ninth, and tenth staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Buvons en - cor!

Buvons en - cor!

Buvons en - cor!

[illegible]

tr... tr... dolce tr... tr... dolce

f *f* *f* *f* *f* *f*

p *p* *p* *p* *p* *p*

4^e corde. *ff* 4^e corde. *ff*

Hon neur hon neur! hon neur hon neur! hon neur hon neur! hon neur hon neur!

ff

99

8

f *tr* *f* *tr* *f* *tr* *f* *tr*

honneur! bu-vons bu-vons bu-vons bu-vons bu-vons bu-vons bu-vons bu

honneur! bu-vons bu-vons bu-vons bu-vons bu-vons bu-vons bu

honneur! bu-vons bu-vons bu-vons bu-vons bu-vons bu-vons bu

Finis //

8

tr. *tr.*

- vous buvons bu - vous bu - vous bu - vous bu - vous buvons à la rei

- vous buvons bu - vous bu - vous bu - vous bu - vous buvons à la rei

- vous buvons bu - vous bu - vous bu - vous bu - vous buvons à la rei

Finis //

ne! bu- vons bu- vons bu- vons bu- vons bu- vons à la rei

ne! bu- vons bu- vons bu- vons bu- vons bu- vons bu- vons bu- vons à la rei

ne! bu- vons bu- vons bu- vons bu- vons bu- vons bu- vons bu- vons à la rei

Ums # # # # #

This musical score is for a large ensemble, likely a symphony or a large band, with multiple staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several systems, with the first system starting at measure 8. The lyrics "ne, notre souve rai - ne!" are written under the vocal staves. The score concludes with a double bar line and the word "uniss." (unison).

ne, notre souve rai - ne!
ne, notre souve rai - ne!
ne, notre souve rai - ne!

uniss.

Handwritten musical score on page 103. The score is written in a historical style, featuring multiple staves with musical notation. The notation includes treble and bass clefs, notes, rests, and trills. The key signature is two flats (B-flat and E-flat). The score is organized into measures, with some measures containing trills marked with 'tr' and wavy lines. The bottom staff includes a section marked 'UMISS' followed by a double bar line and a series of vertical lines. The page number '103' is visible in the top right corner.

Handwritten musical score for a 12-staff piece, likely for a string quartet. The score is written on aged, yellowed paper. The first 11 staves are mostly empty, with only the first few measures containing notes. The 12th staff begins with the tempo marking "Allegretto." and contains a more complex, melodic line. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like "p" (piano).

OLYMPIA. Récit.

Les convi-vés jo-yeux boivent à cou-pe plei-ne, les liqueurs d'Ori-ent s'épuisent au festin en mon hon-

-neur.... ap-proche; il faut boire à la rei-ne, boi-re à son glori-eux des-

ad lib.

CHANSON DE LA COUPE.

1^{re} Fl. *p*

2^{de} Fl. *p*

Hautb.

Cl. en LA.

Tromp. en RÉ.

Cors en LA.

Cors en RÉ.

B^{ns}

Timb.

pizz.

pizz.

(Une esclave porte une coupe)

- fin.

pizz.

pizz.

arco.

arco.

arco.

pizz.

pizz.

Moderato

A. T. 1.

Fl.
Cl.
B[♭]

p *f* *f* *f* *p*

unis.
Bois ce vin que l'amour donne En au-tomme en au-tomme. Chaque goutte au teint ver-

f *p*

Cor en BÉ.
B[♭]

suivez.
suivez.
suivez.

dim. rallent.

-meil, Est un feu qui nous em-bra-se, Une ex-ta-se, Une ex-ta-se, Un sou-

arco. pizz. arco. pizz. arco. pizz. arco. pizz.

suivez.

A. T. 4.

a tempo.

Tromp. en RE. *f* *ff*
 -ri-re du so-leil.
 Bois ce vin que l'amour don-ne, Bois ce vin que l'a-mour l'amour don - ne.
 Bois ce vin que l'amour don-ne, Bois ce vin que l'a-mour l'amour don - ne.
 Bois ce vin que l'amour don-ne, Bois ce vin que l'a-mour l'amour don - ne.
 Col C.B. // // //
f arco. *ff* a tempo.

1^{re} coup! Bois ce
 2^{me} coup! En bu-

A. T. 1.

vin; Lavigne fé con - de Lemu rit au ber - ceau du jour, Pour Vé nus, la fil le de l'on - de, La
 vant ce vin on ou bli - e Les tris - tes in stants du pas - sé De toute chaîne qui nous li - e Le
 unis.

pizz.

blon - de mè - re de l'a - mour. Oui, ce vin con seiller cé les - te Nous dit à tous de la sai - sir La
 sou - ve - nir est ef - fa - cé. La mé - moi - re nous est ra - vi - e; Nous re - nais sons la coupe en main; A
 arco.

f pizz.

suivez.

seu-le vé-ri-té qui res-te, La douce ivres-se du plai-sir,
cha-que jour de no-tre vi-e Succède un plus beau len-de-main La douce ivresse
Succède un plus beau

Col. C. B. //

pizz. arco.

pizz.

suivez.

A. T. 1.

a tempo.

The musical score is written on 15 staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a bass clef and a key signature of one sharp. The fifteenth staff has a bass clef and a key signature of one sharp.

du plaisir!
len demain!

bois. — bois — ce vin que l'amour

f pizz.
f pizz.
a tempo.

Flûtes.

p *f* *f* *p*

don - ne En au - tom - ne, en au - tom - ne. Chaque goutte au teint ver-

unis arco. pizz.

f *p*

Cor en RÉ.

suivez. *allegro*

suivez.

suivez.

dim. rallent.

meil Est un feu qui nous em bra - se, Une ex ta - se, une ex ta - se, Un sou-

Col C B. arco. pizz. suivez.

115

-bra-se, Une ex-ta
 se, Un sou-ri-re du so-leil, Une ex-ta

se, Un sou-rire un sou-rire du so- leil.

Bois ce vin que l'amour don-ne que l'a-

Bois ce vin que l'amour don-ne que l'a-

Bois ce vin que l'amour don-ne que l'a-

Col. C. B.

a tempo.

RÉCIT AIR DE L'EXTASE.

Musical score for "Récit Air de l'Extase". The score is written for a piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes a trill (tr) in the first measure of the first system. The voice part has lyrics in French. The score is divided into systems, with a double bar line (//) indicating a section break. The tempo/mood is marked "Même mouv!" (Same movement) and "dol." (dolente). The piano part includes a pizzicato (pizz.) section. The voice part includes a section marked "Col. C-B".

- mour que l'a-mour l'amour don - ne!
 - mour que l'a-mour l'amour don - ne?
 - mour que l'a-mour l'amour don - ne!
 Col. C-B

Même mouv!
 dol.
 pizz.
 pizz.
 pizz.
 pizz.
 pizz.

Même mouv!

6^{de} FL. *dol.* Allegro.

CS en RÉ. *dol.*

à 2.

f

arco.

f

L'esclave présente la coupe à Hélios qui hésite.

Hélios obé-is lorsque la reine ordonne.

Con C. B.

f arco.

Même mouv!

f arco.

f arco.

f

HÉLIOS.

Récit.

Tu le veux? Eh bien, donne!

f

Adagio.

dol. Mesuré.

dol.

Mesuré.

Je bois à la ver-tu cé-les-te Qui d'en haut vient à mon se-

Mesuré.

- cours! Oui, fort de la foi qui me res-te, Je bois à de chas-tes a-mours.

1^{re} Fl. Andante (58 = ♩)

Plus lent.

1^{re} Fl. *p* *cresc.*

Hautb. *p*

Cl. *p*

B^{ns}

Sordini. Divisés. *pp*

Sordini. Divisés. *pp*

(Hélios boit. Dès qu'il a vidé la coupe, il tombe peu à peu dans un état extatique.)

Sordini. *pp*

Sordini. *pp*

Andante. Plus lent.

Unis. Unis.

pizz.

1^{re} G^{de} Fl. *p* *cresc.*

2^{de} G^{de} Fl. *p* *cresc.*

Hautb.

Cl.

G^{ps} en UT. *p* *cresc.*

B^{ns} *cresc.*

1^{re} *cresc.*

2^{de} *cresc.*

3^e *cresc.*

4^e *cresc.*

5^e *cresc.*

6^e *cresc.*

Harpe. *p*

3 3 3 3 3 3

6 6 6 6 6 6

cresc.

[illegible]

Cl.
B^{ns}

8

HÉLIOS.

Pizz.

f

Dieu! quel mon-de nou -

G^{des} Fl.
B^{ns}

pp

8

H.

- veau!

Quel domai-ne splen-di-de!

Harpe. p

elles et C. = B.

12

8-

Fl.

B^{ss}

8

Vclles

C-B

C-B

Quel soleil éblouit mes yeux! Quelle est la douce

pp

pp

pp

dolce.

pp

pp

Acco.

Cl.

C. ds en M.

H.

voix ou la main qui me guide vers la sur-su-bli-me des Cieux!

pp

Cl.
C^{rs} en Ml.

Sur des ge-noux di-vins ma-tête est re-po-sé-e, Pour moi les

Hautb.
Cl.
C^{rs} en Ml.
B^{ns}

Cieux se sont ou-verts!

Cresc. Cresc. Cresc. Cresc.

Hautb.

Cl.

C^{rs} en UT.

B^{ns}

Timb.

H.

Plus de vai_nes ter_reurs! la cé

Cl.

C^{rs} en MI.

B^{ns}

Timb.

H.

les te rosé e Eleint les flam_mes des en_fers! Char_me puissant!

CHOEUR.

Bass.

p Char me puis

p Char me puis.

A. T. 1.

G^{de} Fl.

Cl.

C^{ps} en F^a.

C^{ps} en U^t.

B^{ns}

HEI.

Moins vite.

A toi, reine ou dé - es - se! Je cède à mon i - vres - se; A -

Col - C - B //

G^{de} Fl.

Hautb.

Cl.

C^{ps}

B^{ns}

II.

- dieu fol - le sa - ges - se! A - dieu mens on - ges vains! Ma rai - son m'est ra - vi - e Et

Villes et C - B.

A. T. 1.

p

8

p^{te} Fl.

Hautb.

Cl.

Tromp. en UT.

C^{rs}

B^{ns}

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

H.

tout ce que j'en - vi - e. C'est de pas - ser ma vi - e A les ge - noux di - vins

Col. C^o B.

Cresc.

[illegible]

Musical score for Soprano (S.) and Horn (H.). The score is written for Soprano (S.) and Horn (H.). The Soprano part is in treble clef, and the Horn part is in bass clef. The lyrics are: air qui m'en i vre Je sens que je vais vi vre D'ambroi sie et de miel! Sous la

The score consists of two systems of staves. The first system has five staves: Soprano (S.), two empty staves, and two empty staves. The second system has five staves: Soprano (S.), two empty staves, and two empty staves. The lyrics are written under the Soprano staff in the second system.

The musical score is arranged in 14 staves. The first 13 staves are for instruments, and the 14th staff is for a vocal part. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal part enters in the 10th measure with the lyrics "main qui me li - e, A ja - mais je l'ou - bli - e, Ver - tu sombre fo - li - e. C'est".

The score includes several dynamic markings: *p* (piano) and *Cresc.* (Crescendo). The vocal part is marked with *p* at the beginning of the phrase.

The lyrics for the vocal part are:

main qui me li - e, A ja - mais je l'ou - bli - e, Ver - tu sombre fo - li - e. C'est

8

f *f* *Dim.* *f*

f *f* *Dim.* *f*

f *Dim.* *f*

f *à 2.* *f* *Dim.* *f*

f *f* *Dim.* *f*

f *f* *Dim.* *f*

f *f* *Dim.* *f*

f *f* *Dim.* *f*

f *f* *Dim.* *f*

f *f* *Dim.* *f*

f *f* *Dim.* *f*

H. terre est le Ciel! Cette terre est le Ciel!

f *f* *Dim.* *f*

f *f* *Dim.* *f*

A. T. 1.

[illegible]

Musical score for page 152, featuring multiple staves with musical notation, lyrics, and performance instructions.

The score includes the following elements:

- Lyrics:**
 - ter- re est le Ciel!
 - A jamais je t'oublie Vertu sombre fo- li-e, Cette terre est le
- Performance Instructions:**
 - f* (forte)
 - Arco
 - Arco.
 - Col. C. B.
- Other Markings:**
 - A circled "1." at the bottom center.
 - A double bar line (//) at the end of the bottom staff.

Ciel, est le Ciel! A jamais je tou- ble Ver-tu, sombre fo- li-e, Cet-te terre est le Ciel

Musical score for a grand staff, featuring multiple staves with treble and bass clefs. The music includes various dynamics such as *f* (forte) and *Dim.* (diminuendo), and includes a tempo marking *à 2.*. A vocal line is present with lyrics in French.

est le Ciel!

(A la fin de ce couplet Hélios tombe aux genoux d'Olympia dont les yeux fixés sur les siens, suivent avec une expression de triomphe les progrès de l'extase où il est plongé)

OLYMPIA.

Fl.

Cl.

V.

V.

C.

B.

P.

Chang. 2 en RE.

Pizz.

Arco.

Le desir en

p

Cl.

B.^{us}

fin brû-le son cœur... Il m'appartient, il est à nous, il est à nous!

A. T. 1.

Fl.

Hautb.

Cl.

C^{rs} en SOL.

pp

Sordini.

p

Sordini.

p

Sordini.

p

HELIOS

Bien soutenu.

Je veux aimer tou-jours dans

And^{te}

Cl.

C^{rs} en SOL.

C^{rs} en RÉ.

B^{ns}

H.

l'air que tu res-pi-res, Dé-es-se, dé-es-se de la vo-lup.

A. T. 1

Cl.

C^{es} en SOL.

C^{es} en RÉ.

II

- té; Mes as-tres sont les yeux, mes ray-ons tes sou-ri-res, Mon so-

Cl.

C^{es} en SOL.

II

- leil sera ta beau-té! Dans ces jardins de fleurs l'ex-tase est em-bau-mé-e L'ombre est

p

p

p

p

p

p

p

A. T. 1

Cl.
C^{es} en SOL.

tiède, le gazon doux! En te voyant ain si par un mortel ai mé e, Les an ges du Ciel sont ja

G^{de} Fl.
Cor anglais.
Cl.
C^{es} en SOL.
C^{es} en RE.
B^{us}

OLYMPIA.

- lous

Par le, parle en Je veux ai mer tou

A F F

Fl.

Cor anglais

Cl.

CPS en Sol.

CPS en Ré.

Bns

Violin I

Violin II

Viola

Violoncello

Double Bass

V.

cor, Hélios! Mon oreille est charmée, Res-te toujours tou-jours dans l'air que tu res-pi-res, Dé-es-se, dé-es-se

O.
 - jours, toujours à mes genoux! Par - le parle enco - sur u - ne lèvre ai -

H.
 de la vo - lup - té! Mes astres sont tes yeux, mes ray - ons tes sou -

S.
 A.
 T.
 B.
 P.

_me _ e Le nom de l'a_mour est si doux. est si doux est si doux! Parle en

_ri _ res, Mon so _ leil sera ta beau _ te! Dans ces jardins de

Cor anglais.

Cl.

C^{rs} en sol.

O. cor! parle en cor mon Hé-li os! sur

H. fleurs l'ex-tase est em-bau-mé-e, L'ombre est tiède, le gazon doux! En te voyant ain-

u-ne levre aimé-e Le nom de l'amour, de l'amour est si doux, si doux!

H. si par un mortel ai-mé-e, Les an-ges du Ciel sont ja-loux! Je veux ai-

A. T. 1.

Fl.

Cor anglais.

Cl.

Tromp. en RÉ.

Cornets en sib.

C^{ps} en SOL.C^{ps} en RÉ.*pp*

Changez en sib.

Toujours

aimer

tou - jours!

- mer

tou - jours

ai - mer

tou - jours!

p Ce breuvage en chan*p* Ce breuvage en chan*p* Ce breuvage en chan

Fl.

Hautb.

Cl.

Tromp.

Cornets.

C^{ps} en Sol.

C^{ps} en Si b.

B^{ns}

Tromb.

Timb.

MAGNUS.

f Lent.

Malheur, malheur, malheur!

-teur Lui ver-se le bon - heur!

-teur Lui ver-se le bon - heur!

-teur Lui ver-se le bon - heur!

A. T. 1

FINAL.

Allegro moderato 76 . .

Flûtes.

Hautbois.

Clarinettes
en Si bTrompettes
en Mi b

Cornets en Si b.

Cors en Mi b.

Cors en Si b.

Bassons.

1^{er} et 2^e.

Trombones.

3^e Trombone
et Ophicléide.

Timbales.

Triangle.

Grosse-Caisse.
et Cymbales.

Violons.

Entrée du Prophète Magnus.

Altos.

OLYMPIA.

NICANOR.

MAGNUS.

Soprani.

Ténori.

Bassi.

Violoncelles.

Contre-Basses.

Cornets.

B^{us}

Tromb.

OLYMPIA.

Que veut cet étranger?

MAGNUS.

Il

Plus lent.

pp

pp Plus lent.

pp Plus lent.

p sordini.

Plus lent. sordini.

vient troubler ta fê - - - te: Et nul ne peut é - tre as - sez

pizz.

pizz.

Plus lent.

fort Pour lui fai - re com ber la tête Sous la me

This system contains measures 1 through 3 of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur, and a supporting bass line in the left hand. The vocal line has lyrics: 'fort Pour lui fai - re com ber la tête Sous la me'.

na - ce de la mort, Ma voix, Écho de

This system contains measures 4 through 6 of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment maintains the arpeggiated figure. The vocal line has lyrics: 'na - ce de la mort, Ma voix, Écho de'.

Dieu. fe - ra tai - - - re la vô - tre... Dieu

The first system of the musical score consists of three measures. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a supporting bass line in the left hand. The vocal line is in a lower register, with lyrics written below the notes.

veut vous faire enten - - - dre, à vos der - niers mo

The second system of the musical score consists of three measures. It continues the musical themes from the first system. The piano accompaniment maintains the arpeggiated texture. The vocal line continues with the lyrics, showing a melodic progression across the measures.

11

Hautb.

Clar.

Tromp: en ut^b

Cors en ut^b

Cors en st^b

B^{us}

Tromb.

Timb.

Changez en ut.

ments, Le di - vin li - vre, le di - vin li - vre,

The musical score is written for a large ensemble, likely a symphony orchestra and choir. It consists of 14 staves. The first 10 staves are for instruments, and the last 4 are for voices. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into three measures. The first measure contains the lyrics: "crit à Pathmos par l'A-pô-tre. Li-". The second measure contains the lyrics: "vre des épouvan-te". The third measure contains the lyrics: "te". The dynamics are marked as *p* (piano), *f* (forte), and *sf* (sforzando). The tempo is marked "A. T. 1." (Allegretto). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

- crit à Pathmos par l'A-pô-tre. Li-
 vre des épouvan-te
 te

A. T. 1.

1^o $\frac{2}{2}$

pp

pp $\frac{2}{2}$

Cors en UT.

pp

pp

f *pp* *pizz senza sordini.*

f *pp*

OLAMPIA.

p E_cou_tons et rions!

p E_cou_tons et ri

mènts.

p Écoutons Et tremblons. Écoutons Et trem.

p Écoutons Et tremblons. Écoutons Et trem.

p Écoutons Et tremblons. Écoutons Et trem.

pizz.

pizz.

A. T. 1.

Écoutons Et ri ons ri ons. MAGNUS.

- ons, rions! Écoutons Et ri ons ri ons. Écoutez Écoutez

- blons, Écoutons Et tremblons, Écoutons Et tremblons.

- blons, Écoutons Et tremblons, Écoutons Et tremblons.

- blons, Écoutons Et tremblons, Écoutons Et tremblons.

tremolo. *pp* senza sordini. arco.

tremolo. *pp* senza sordini.

Un ange m'apparut et me dit: Je te mon_ tre_ rai la condam_ na_ ti_ on de la grande courti.

pp

- san_ ne de Ba_ by_ lo_ ne, a_ vec qui les rois de la ter_ re se sont a_ breu_ vés du vin du

Hautb.

Clar. en LA.

C^{es} en LA.

C^{es} en UT.

B^{es}

vin de la dé_ bau_ che, Et cet_ te femme é_ tait vê_ tu_ e de pourpre et d'ê_ car.

fp

la - te, pa - ré - e d'or et de pier - res pré - ci - eu - ses, et je la vis en - i - vré - e du

P^{te} Fl.
G^{de} Fl.
Hautb.
Clar.
P^{re} Tromp. en MI.
Cornets en LA.
C^{re} en LA.
C^{re} en MI.
B^{on} p.
Tromb.
Timb.
sang des saints et des mar - tyrs; Et je vis un an - ge qui descendait du

faites cuivrer.
Changez en MIb.

A. T. 1.

Cl

C^{es}

ciel, te_nant dans sa main la clé de l'a_bî - me; et, l'ay_ant ou_vert, il dé_li_a le dé -

P^{te} Fl.

Hautb.

Cl.

Tromp.

Cornets.

C^{es}

Tromb.

Timb.

mon que le fils de Dieu a_vait enchaîné!

Reine et toi, procon.

Changez en sib.

Changez en ut.

Changez en sib bas.

A. T. 1.

P^{te} Fl.

- sul, com- pli- ce de ses cri- mes, Il est temps! il est temps! son-gez au re- pen-

Musical score for page 157. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system contains 10 staves, and the second system contains 10 staves. The lyrics are in French and are written below the vocal staves.

Lyrics:

- tir! Ou, pour vous châ - ti - er, du fond des noirs a - bî - mes, L'esprit du mal aujourd'hui va sor -

The score includes dynamic markings such as *f* (forte) and *f* (forte).

OLIMPIA.

Ou_vre-la_bi_me! Je veux le voir, Le Dieu du crime, L'archange

-tir!

CHOEUR.

Écou_tons! Écou_tons Et trem -

Écou_tons. Écou_tons Et trem -

Écou_tons. Écou_tons Et trem -

pizz. A. T. 1.

A. T. 1.

Trompettes en RÉ.

Cornets en sib.

Changez SOL en LA.

monts; Le Vésuve se change en un ardent cratère, Prêt à tout engloutir.

A. T. 1.

2 Bassons.

pizz.

pizz.

tir sous le feu des démons!

Écoutez, Et tremblons! Écoutez, Et trem.

Écoutez, Et tremblons! Écoutez, Et trem.

Écoutez, Et tremblons! Écoutez, Et trem.

pizz.

pizz.

A. T. 1.

blons! Écoutons, Et tremblons! Écoutons,

blons! Écoutons, Et tremblons! Écoutons,

blons! Écoutons, Et tremblons! Écoutons,

blons! Écoutons, Et tremblons! Écoutons,

pizz. *pp* Et tremblons!

pp Et tremblons!

pp Et tremblons!

Et tremblons!

Alliegretto. (120 = ♩)

Clarinettes en LA

Trompettes en RE

Cornets en LA

Cors en LA

Cors en RE

Ecoutons,
Et tremblons!

Ecoutons,
Et tremblons!

Ecoutons,
Et tremblons!

A. T. 1

A. T. 1.

ri - ons, ri - ons ri - ons de ce pro - phète Qui vient troubler la fête Et ne l'écoutons

Tremblons, trem - blons! c'est le pro - phète Qui vient trou -

Tremblons, trem - blons! c'est le pro - phète Qui vient trou -

Tremblons, trem - blons! c'est le pro - phète Qui vient trou -

Col C-B //

à 2.

pas Et ne l'é-cou-tons pas

Ri-ons de ce pro-phète Qui vient troubler la fê-te Et

-bler la fê-te Tremblons et ne l'ir-ri-tons pas

-bler la fê-te Tremblons et ne l'ir-ri-tons pas

-bler la fê-te Tremblons et ne l'ir-ri-tons pas

dol.

ne l'écoutez pas ne l'écoutez pas

Et ne l'irritons pas, tremblons pour que le ciel ou -

Et ne l'irritons pas, tremblons pour que le ciel ou -

Et ne l'irritons pas, tremblons pour que le ciel ou -

Dans nos jours de fo - li - e, Ce bouffon d'I - ta -

A T 1

li - e, Man - quait à nos re - pas, Ou - bli - ons, Et ri - ons!

Dans nos jours de fo - li - e Ce

- bli - e, Un jour no - tre fo - li - e, Et ne nous pu -

- bli - e, Un jour no - tre fo - li - e, Et ne nous pu -

- bli - e, Un jour no - tre fo - li - e, Et ne nous pu -

A T 1

bouf- fon d'I- ta - li - é Man- quait à nos re - pas. Ou - bli - ons, Ou - bli - ons!
 MAGNUS.
 Ri - ez de ce pro-
 nis - se pas. E - cou- tons Et trem - blons!
 nis - se pas. E - cou- tons Et trem - blons!
 nis - se pas. E - cou- tons Et trem - blons!
 Col C-B II II
 A T 1

The musical score is arranged in two systems of staves. The first system consists of 10 staves, with the first two staves containing complex melodic lines marked with a piano (*p*) dynamic. The second system consists of 10 staves, with the first two staves containing a rhythmic accompaniment. The bottom section of the page features French lyrics: "phè - te Qui char - me vo - tre fê - te, Ri - ez". The lyrics are written in a stylized font, with hyphens indicating syllable placement. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Col 1^o II II II II II

du pro - phète Et ne l'é - cou - tez pas!

A T 1

Et que dans sa fo- li - e, Cha- cun de vous ou- bli -

musical score for a vocal and instrumental ensemble, page 175. The score features multiple staves for voices and instruments, including a piano (p) and a trill (tr). The lyrics are: "e La mort qui suit ses pas, Ou bli ez Et ri".

Musical score for page 174, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French, such as "Ri-ous, ri-ous!", "Ah! ah!", "ez!", "Ecoutez Et tremblons!", and "Ecoutez Et tremblons!". The notation includes various musical symbols, including notes, rests, and dynamic markings like *p* (piano).

The score is arranged in two systems. The first system includes staves for vocal parts (soprano, alto, tenor, bass) and piano accompaniment. The second system includes staves for vocal parts (soprano, alto, tenor, bass) and piano accompaniment.

The lyrics are as follows:

Ri-ous, ri-ous! Ah! ah! ri-ous! Ah! ah!

ez!

Ecoutez Et tremblons! Ecoutez Et tremblons!

Ecoutez Et tremblons! Ecoutez Et tremblons!

Ecoutez Et tremblons! Ecoutez Et tremblons!

This page of a musical score is for a symphony orchestra and choir. The score is written on multiple staves. The top section features a woodwind section (flutes, oboes, clarinets) and a string section. The bottom section features a choir with vocal parts. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The lyrics "Ri - ez! ri - ez! ri - ez!" are visible in the vocal parts.

This page contains a musical score for a vocal ensemble or orchestra. The score is written in G major (one sharp) and 4/4 time. It consists of 14 staves. The first 10 staves are for instrumental parts, likely strings and woodwinds, featuring various dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando). The last 4 staves are for vocal parts, with lyrics in French. The lyrics include: "Et ne l'écoutez pas! Riez", "Ri - ons!", "ri - ons, ri - ons", "Trem - blons!", "trem - blons!", and "Col C-B. II". The page is numbered 176 in the top left corner.

Et ne l'écoutez pas! Riez

Ri - ons!

ri - ons, ri - ons

Trem - blons!

trem - blons!

Col C-B. II

A. T. 1

a tempo.

177

The musical score is written on 18 staves, organized into three systems of six staves each. The top two systems are instrumental, featuring complex rhythmic patterns in the upper staves and simpler accompaniment in the lower staves. The third system contains vocal parts with lyrics. The lyrics are written in French and include the words "Ri ons ri ons ri ons!", "Ri ons de ce pro phète Qui", and "Tremblons, trem blons!". The score includes various musical markings such as "rallent." (rallentando), "a tempo.", and "p" (piano). The bottom of the page features the letters "A T I" and the word "rallent" followed by "a tempo.".

Ri ons ri ons ri ons!

Ri ons de ce pro phète Qui

Tremblons, trem blons!

Tremblons, trem blons!

Tremblons, trem blons!

A T I

rallent

a tempo.

vient troubler la fête Et ne l'écoutez pas Et ne l'écoutez pas!
 Ri- ons ri- ons ri- ons! ri- ons! ri- ons de ce pro-
 - ez ri- ez ri- ez ri- ez
 c'est le prophète Qui vient troubler la fête, tremblons et
 c'est le prophète Qui vient troubler la fête, tremblons et
 c'est le prophète Qui vient troubler la fête, tremblons et
 dol.

Ri-ous, ri-ous, ri-ous, ri-ous! Dans
 phè-te Qui vient troubler la fê-te Et ne l'écoutez pas Et l'écoutez pas
 ez ri-ez!
 ne l'ir-ri-tons pas, Et ne l'ir-ri-tons pas, tremblons
 ne l'ir-ri-tons pas, Et ne l'ir-ri-tons pas, tremblons
 ne l'ir-ri-tons pas, Et ne l'ir-ri-tons pas, tremblons

nos jours de fo - li - e, Ce bouffon d'I - ta - li - e Manquait à nos re - pas, Ou - bli - ons, Et ri -

Ri - ons, ri - ons, ri - ons! ou - bli - ons, Et ri -

ez, ri - ez!

pour que le ciel ou - bli - e No - tre a - veu - gle fo - li -

pour que le ciel ou - bli - e No - tre a - veu - gle fo - li -

pour que le ciel ou - bli - e No - tre a - veu - gle fo - li -

Col C-B II

A T 1

ons! Dans nos jours de fo- li - e Ce bouffon d'I - ta - li - e Maudit à nos re - pas Ou - bli-
 Ri - ez ri - ez! Ri - ez, ri - ez, ri - ez, ri -
 e Et ne nous pu - nis - se - pas! É - cou - tons
 e Et ne nous pu - nis - se - pas! É - cou - tons
 e Et ne nous pu - nis - se - pas! É - cou - tons

A T. 1.

Musical score for page 182, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French, such as "Oubli-ens", "Et ri-ous!", "Ou-bli-ens, ri-ous", "Ga-bli-ous ri-ous!", "E-cou-", "Velle et C.B.", and "Unis.".

The score is written for a large ensemble, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Triangle, Velle et C.B., Unis.). The music is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings (p, cresc.).

The lyrics are:

- ons Et ri-ous! Ou-bli-ens, ri-ous Ga-bli-ous ri-ous! E-cou-
 - ons Et ri-ous! Oubli-ens Et ri-ous! Oubli-
 ez Oui ri-ez! Oubli-ens Et ri-ous! Oubli-ens Et ri-ous! Oubli-
 Velle et C.B. Oubli-ens Et ri-ous! Oubli-ens Et ri-ous! Oubli-
 Unis.

The score is marked with "A. T. 1" at the bottom center.

à deux.

Ou - bli - ons, Ri - ons! Ou - bli - ons, Ri -

tez Et trem - blez! E - cou - tez Et trem - blez

ons Et ri - ons Ou - bli - ons et ri - ons Oubli - ons Et ri - ons! Ou - bli -

ons Et ri - ons Ou - bli - ons et ri - ons Oubli - ons Et ri - ons! Ou - bli -

ons Et ri - ons Ou - bli - ons et ri - ons Oubli - ons Et ri - ons! Ou - bli -

Musical score for a large ensemble, featuring multiple staves with various instruments and vocal parts. The notation includes treble and bass clefs, key signatures, and complex rhythmic patterns. The bottom section contains French lyrics for a vocal part.

- ons, Ou - bli - ons, Ri - ons! Ou - bli - ons, Ri - ons!

E - cou - tez Et trem - blez Ri -

- ons Et ri - ons! Oubli - ons Et ri - ons! Oubli - ons Et ri - ons!

- ons Et ri - ons! Oubli - ons Et ri - ons! Oubli - ons Et ri - ons!

- ons Et ri - ons! Oubli - ons Et ri - ons! Oubli - ons Et ri - ons!

A. T. 1

This musical score is for a vocal and instrumental ensemble. It consists of 14 staves. The top four staves are for a vocal part, featuring complex melodic lines with many trills (marked 'tr') and slurs. The next four staves are for a piano accompaniment, with a steady eighth-note pattern in the right hand and a more active bass line. The bottom six staves are for a second vocal part, with lyrics written below the notes. The lyrics include 'Ri ons!', 'ez!', 'Ah! ah! ah!', and 'Ri'. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is dense and detailed, typical of a 19th-century musical manuscript.

Allegro molto.

128

Allegro molto.

The musical score is written for piano and orchestra. The piano part is on the left, with multiple staves. The orchestra part is on the right, with staves for woodwinds, strings, and percussion. The tempo is marked 'Allegro molto.' The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ff'.

G.^{SSP} C. et Cymbales.

Allegro molto.

[illegible]

A T 1

Allegro molto.

ons du prophète, du prophète! Oui sans lui, Au jour d'hui, No tre fê te Fi nis.

blez! sur vos têtes, sur vos têtes L'é clair luit Dans la nuit. De vos fê tes L'é clair.

ons du prophète, du prophète! Car sans lui, Au jour d'hui, No tre fê te Fi nis.

ons du prophète, du prophète! Car sans lui, Au jour d'hui, No tre fê te Fi nis.

- sait; Ri-ous! ri-ous du pro-phète! Ri-ous Ou-bli-
 - sait; Ri-ous! ri-ous du pro-phète! Ri-ous Ou-bli-
 luit, Dans la nuit De vos fê-tes L'air gla-cé
 - sait; Car sans lui Au-jour d'hui, Au-jour d'hui, No-tre fê-te fi-nis sait Et ces sait in-com-
 - sait; Car sans lui Au-jour d'hui, Au-jour d'hui, No-tre fê-te fi-nis sait Et ces sait in-com-
 - sait; Car sans lui Au-jour d'hui, Au-jour d'hui, No-tre fê-te fi-nis sait Et ces sait in-com-

ons Ri ons! Ri ons ri ons ri

ons Ri ons! Ri ons ri ons ri

A pas se! Qui tremblez

plè-te Fi-nis-sait. Ah! ah! ah! Ri ons Ah! ah!

plè-te Fi-nis-sait. Ah! ah! ah! Ri ons Ah! ah!

plè-te Fi-nis-sait. Ah! ah! ah! Ri ons Ah! ah!

A F F

ous ri ous Ri ous ri ous!

ous ri ous Ri ous ri ous!

Oui tremblez Oui tremblez

ah! ri ous! ah! ah! ah! ri ous! ah!

ah! ri ous! ah! ah! ah! ri ous! ah!

ah! ri ous! ah! ah! ah! ri ous! ah!

A. T. 1.

Musical score for a vocal and instrumental ensemble, page 195. The score features multiple staves with vocal lines and piano accompaniment. The vocal parts include lyrics such as "Ri - ons", "ri - ons!", "Ah!", "ah!", "Oui tremblez", and "ri - ons! ah!". The piano part includes chords and melodic lines. The score is written in a key with two sharps (F# and C#) and a common time signature (C).

à 2.

1.

à 2.

à 2.

NIC.

MAG.

Écou- tez Et trem- blez! Sur vos té- tes L'éclair luit! Dans la nuit De vos fé- tes, L'air glacé A pas-

velles

f

This musical score is for a vocal ensemble, likely a choir or a group of soloists. It consists of 12 staves. The top four staves are for the vocal parts, with lyrics written below them. The bottom four staves are for the piano accompaniment. The music is in 4/4 time and features a variety of musical notations, including treble and bass clefs, notes, rests, and dynamic markings. The lyrics are in French and include the words "Olymp", "Oubli", "Et", "ri", "ons", "Oui", "trem", "blez", "E", "cou", "tez", "et", "trem", "velles", and "et C-B".

OLYMP

Ou - bli ons Et ri ons! Ou - bli ons Et ri ons! Ou - bli ons Et ri -

Ou - bli ons Et ri ons! Ou - bli ons Et ri ons! Ou - bli ons Et ri -

sp

Ah! ah! ah! ah! ah! ah! Ou - bli ons et ri -

Ah! ah! ah! ah! ah! ah! Ou - bli ons et ri -

velles et C-B

ons du pro-phète, du pro-phète! Oui sans lui, Au-jour d'hui, No-tre fê-te Fi-nis.
 ons du pro-phète, du pro-phète! Oui sans lui, Au-jour d'hui, No-tre fê-te Fi-nis.
 blez! sur vos têtes, sur vos têtes L'é-clair luit Dans la nuit De vos fê-tes L'é-clair.
 ons du pro-phète, du pro-phète! Car sans lui, Au-jour d'hui, No-tre fê-te Fi-nis.
 ons du pro-phète, du pro-phète! Car sans lui, Au-jour d'hui, No-tre fê-te Fi-nis.
 ons du pro-phète, du pro-phète! Car sans lui, Au-jour d'hui, No-tre fê-te Fi-nis.

- sait. Ri ons! ri ons, ri ons du pro -
 - sait. Ri ons! ri ons, ri ons du pro -
 luit. É cou - tez et trem - blez!
 - sait. Ou bli - ons Et ri ons! Ou bli - ons Et ri ons, Ri - ons du pro -
 - sait. Ou bli - ons Et ri ons! Ou bli - ons Et ri ons, Ri - ons du pro -
 - sait. Ou bli - ons Et ri ons! Ou bli - ons Et ri ons, Ri - ons du pro -

This page contains a complex musical score with multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, with some words appearing in multiple lines. The page is numbered '1' in the top right corner.

du pro - phète! ri - ons!

du pro - phète! ri - ons!

É - cou - tez Et trem - blez É - cou - tez Et trem - blez É - cou -

du pro - phète! Ah! ah! ah! ah! ah! ah Ri - ons! Ah!

du pro - phète! Ah! ah! ah! ah! ah! ah Ri - ons! Ah!

du pro - phète! Ah! ah! ah! ah! ah! ah Ri - ons! Ah!

The musical score is arranged in a system of 14 staves. The top 10 staves are for instrumental parts, likely woodwinds and strings, featuring complex rhythmic patterns with many beamed notes. The bottom 4 staves are for vocal parts, with lyrics in French. The lyrics are: "tez Et trem-blez! É-cou-tez Et trem-blez! trem-blez trem-blez trem-blez". The vocal parts include "ah!" and "Ri-ons, ri-ons, ri-ons, ri-ons".

tez Et trem-blez! É-cou-tez Et trem-blez! trem-blez trem-blez trem-blez

ah! ah! ah! ah! ah! Ri-ons, ri-ons, ri-ons, ri-ons

ah! ah! ah! ah! ah! Ri-ons, ri-ons, ri-ons, ri-ons

ah! ah! ah! ah! ah! Ri-ons, ri-ons, ri-ons, ri-ons

ons ri ons!

ons ri ons!

blez trem blez!

ons ri ons!

ons ri ons!

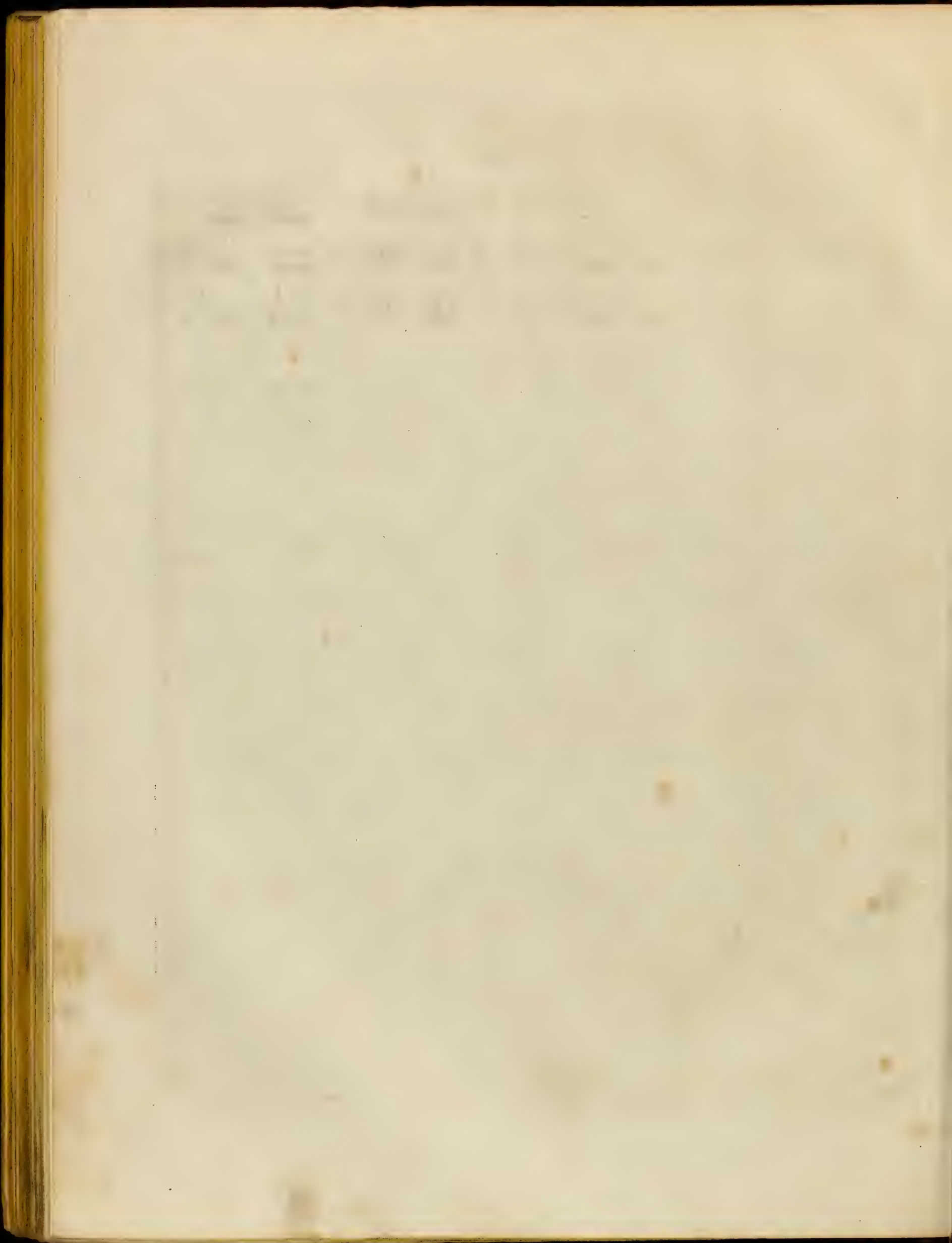
ons ri ons!

Col C-B. II

This page of musical notation, numbered 202, contains a complex arrangement of staves. The notation is written in a historical style, featuring various note values, rests, and dynamic markings. The staves are organized into several systems, with some staves containing multiple measures of music. A prominent marking 'à 2' is visible in the upper left section. The notation includes a variety of note heads, stems, and beams, as well as rests and other musical symbols. The page is filled with musical notation, with some staves showing more complex rhythmic patterns than others. The overall layout is dense and detailed, typical of a manuscript page from a historical music collection.

This page contains a musical score for 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and clefs. The first system (staves 1-6) features complex rhythmic patterns in the upper staves and simpler notes in the lower staves. The second system (staves 7-12) continues the musical development with similar patterns. The third system (staves 13-18) concludes the page with a final set of musical notation. The page is numbered 203 in the top right corner.

Fin du 1^{er} Acte.



2^e ACTE.

205

N^o 6.

ENTR'ACTE.

Allegretto. (M. 126 = $\frac{1}{2}$)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes
en LA.

Trompettes
en RÉ.

Cornets en LA.

Cors en LA.

Cors en RE.

Bassons.

1^{re} et 2^e
Trombones.

3^e Trombone et
Ophicléide.

Timbales.

Triangle.

Grosse Caisse.

Violons.

Altos.

Violoncelles

Contre-Basses.

The musical score is arranged in a standard orchestral format. The woodwinds (Petite Flûte, Grande Flûte, Hautbois, Clarinettes en LA, Trompettes en RÉ, Cornets en LA, Cors en LA, Cors en RE, Bassons) and strings (Violons, Altos, Violoncelles, Contre-Basses) are listed on the left. The percussion (Timbales, Triangle, Grosse Caisse) is listed below the strings. The score is written for six measures. The woodwinds and strings play a melodic line. The brass and percussion provide harmonic support. The Violoncelles and Contrabasses have a specific part marked 'Col. C-B. //'. The Violins and Violas have a part marked 'divisi'.

This page of musical notation, numbered 206, contains a complex arrangement of staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamics. The music is written in a style that suggests a 19th-century manuscript. The staves are organized into systems, with some staves containing multiple measures of music. The notation is dense and detailed, with many notes and rests. The page is divided into two main sections by a double bar line. The first section contains several staves of music, and the second section contains more staves of music. The notation is written in a clear and legible hand, with some annotations in French, such as "à deux," and "p".

à deux.

p

This page of musical notation contains 16 staves and 6 measures. The notation is organized into four systems of four staves each. The first system (staves 1-4) features a treble clef and a key signature of one sharp (F#). The second system (staves 5-8) includes a bass clef and a key signature of one sharp. The third system (staves 9-12) has a treble clef and a key signature of one sharp. The fourth system (staves 13-16) includes a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings include *f* (forte) and *ff* (fortissimo). The phrase "à deux." is written above the second staff in the second measure and above the third staff in the third measure. The page is numbered 217 in the top right corner.

This musical score is arranged in a system of 18 staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), and a variety of note values and rests. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a treble clef and a key signature of one sharp. The fifteenth staff has a treble clef and a key signature of one sharp. The sixteenth staff has a treble clef and a key signature of one sharp. The seventeenth staff has a treble clef and a key signature of one sharp. The eighteenth staff has a treble clef and a key signature of one sharp.

à deux.

Ophicleïde seul.

210 Lento.

Allegro.

210 Lento.

Allegro.

Petite Flûte.

fp

pp

ff

p

f

sostenuto.

f 2. Tromb:

tremolo.

fp

tremolo.

fp

ff

ff

Allegro.

pizz.

pizz.

pizz.

pizz.

Col C-B.

pizz.

A. T. 1.

Lento.

Allegro.

211

Musical score for measures 1-4 of the Lento section. The score is written for a full orchestra. The instruments and their parts are: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Clarinet in E-flat (Cl. Eb), Bassoon (B.), Timpani (Timb.), Triangle (Triang.), Violins (Vl.), and Cellos/Double Basses (Vcl. et C-B.). The tempo is marked 'Lento.' and the time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The Flute part has a melodic line starting in measure 1. The Clarinet in B-flat and Clarinet in E-flat parts have sustained notes. The Bassoon part has a melodic line starting in measure 2. The Timpani part has a rhythmic pattern. The Triangle part has a tremolo. The Violins and Cellos/Double Basses parts have sustained notes.

Musical score for measures 5-8 of the Lento section. The score is written for a full orchestra. The instruments and their parts are: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Clarinet in E-flat (Cl. Eb), Bassoon (B.), Timpani (Timb.), Triangle (Triang.), Violins (Vl.), and Cellos/Double Basses (Vcl. et C-B.). The tempo is marked 'Lento.' and the time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The Flute part has a melodic line starting in measure 5. The Clarinet in B-flat and Clarinet in E-flat parts have sustained notes. The Bassoon part has a melodic line starting in measure 6. The Timpani part has a rhythmic pattern. The Triangle part has a tremolo. The Violins and Cellos/Double Basses parts have sustained notes.

This page of musical notation is for a choir, featuring multiple staves with vocal parts and piano accompaniment. The lyrics "cre", "seen", and "do" are visible under the vocal lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *tr* (trill). The piano part is written in the lower staves, with some measures containing double bar lines and repeat signs. The overall layout is typical of a musical score for a large ensemble.

This page of musical notation, page 215, contains a complex arrangement of musical staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The staves are organized into systems, with some staves featuring multiple measures of music. The notation is dense and detailed, typical of a professional musical score. The page is numbered 215 in the top right corner.

Andante (80 =)

Flûtes.

Hautbois.

Clarinettes
en Sib.

Cors en Sib.

Cors en Ut.

Bassons.

Timbales.

Violons.

Altos.

Altos divisés.

Violles divisés.

Soprani.

Contralti.

Tenors.

Barytons.

Basses.

Violoncelles.

Basses.

Harpes.

- tons a - vec soin tout té - moin, nous chré - tiens sans sou - tiens: oui mar - chons et cher -
 - tons a - vec soin tout té - moin, nous chré - tiens sans sou - tiens: oui mar - chons et cher -
 - tons a - vec soin tout té - moin, nous chré - tiens sans sou - tiens: oui mar - chons et cher -
 - tons a - vec soin tout té - moin, nous chré - tiens sans sou - tiens: oui mar - chons et cher -
 - tons a - vec soin tout té - moin, nous chré - tiens sans sou - tiens: oui mar - chons et cher -
 - tons a - vec soin tout té - moin, nous chré - tiens sans sou - tiens: oui mar - chons et cher -

[illegible]

The musical score is arranged in systems. The top system includes staves for voices and instruments. The lyrics are in French, and the music includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are:

cieux! Le di-vin port est dans la mort...
 cieux! Le di-vin port est dans la mort...
 cieux! Le di-vin port est dans la mort...
 cieux! Le di-vin port est dans la mort...
 cieux! Le di-vin port est dans la mort...
 cieux! Le di-vin port est dans la mort...
 cieux! Le di-vin port est dans la mort...

The musical notation includes various dynamic markings such as *dimin.*, *pp*, *p*, *pizz.*, and *arco.*. The score also features a section marked "1^o Solo." and a section marked "A. T. 1. pizz."

1°

Changez en Sol.

- te nuit rien ne

luit, grand Dieu prenez pi-tié de

nous!

Seuls, dans la

- te nuit rien ne

luit,

Prenez pi-tié de

nous! dans la

- te nuit rien ne

luit, grand Dieu prenez pi-tié de

nous

Seuls, dans la

- te nuit rien ne

luit,

nous vous implorons à ge-

noux! dans la

- te nuit rien ne

luit,

nous vous implorons à ge-

noux! dans la

pizz.

nuit, et sans bruit, a_van - çons, é - vi - tons a_vec soin tout té - moin, nous chré -
 nuit, et sans bruit, a_van - çons, é - vi - tons a_vec soin tout té - moin, nous chré -
 nuit, et sans bruit, a_van - çons, é - vi - tons a_vec soin tout té - moin, nous chré -
 nuit, et sans bruit, a_van - çons, é - vi - tons a_vec soin tout té - moin, nous chré -
 nuit, et sans bruit, a_van - çons, é - vi - tons a_vec soin tout té - moin, nous chré -

-tiens sans sou - tiens; oui souf - frons les af - fronts: que nos yeux soient aux cieux! Le divin
 -tiens sans sou - tiens; oui souf - frons les af - fronts: que nos yeux soient aux cieux! Le divin
 -tiens sans sou - tiens; oui souf - frons les af - fronts: que nos yeux soient aux cieux! Le divin
 -tiens sans sou - tiens; oui souf - frons les af - fronts: que nos yeux soient aux cieux! Le divin
 -tiens sans sou - tiens; oui souf - frons les af - fronts: que nos yeux soient aux cieux! Le divin

1^o

1^o

morendo.

morendo.

Cors en Sol.

Cors en Ut.

morendo.

morendo.

pizz.

morendo.

morendo.

morendo.

morendo.

morendo.

morendo.

morendo.

port est dans la mort.

port est dans la mort.

port est dans la mort.

port est dans la mort.

port est dans la mort.

port est dans la mort.

morendo.

morendo.

morendo.

morendo.

morendo.

morendo.

pizz.

(Aux dernières mesures du chœur,
Lilia arrive et s'agenouille, en même temps que tout le chœur.
Un rayon de lumière descend du ciel.)

Flûtes.

Clarinettes.

Cors.

Bassons.

Altos soli.

Velles soli.

Velles.

C-B.

Harpes.

p

This musical score page, numbered 220, is arranged in a standard orchestral format. The top section contains staves for woodwinds: Flûtes (Flutes), Clarinettes (Clarinets), Cors (Horns), and Bassons (Bassoons). The middle section contains staves for strings: Altos soli (Soprano and Alto Soli), Velles soli (Violin and Viola Soli), Velles (Violins and Violas), C-B. (Cellos and Double Basses), and Harpes (Harp). The woodwind and horn parts are more active, with various melodic lines and dynamic markings like *sf* (sforzando). The string parts are mostly sustained, with some movement in the lower strings. The harp part at the bottom right features a series of arpeggiated chords, marked with a piano (*p*) dynamic. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Nº 7.
PRIÈRE.

Audante. M. 69 =

SOPRANI

CONTRALTI

TENORI.

BASSI.

Roi du ciel, maître de la ter - re, tout chré - tien t'a - dore à ge - noux.

Roi du ciel, maître de la ter - re, tout chré - tien t'a - dore à ge - noux.

Roi du ciel, maître de la ter - re, tout chré - tien t'a - dore à ge - noux.

Roi du ciel, maître de la ter - re, tout chré - tien t'a - dore à ge - noux.

à ge -

à ge -

à ge -

à ge -

à ge -

mai - tre de la ter - re, tout chré - tien t'a - dore à ge - noux.

mai - tre de la ter - re, tout chré - tien t'a - dore à ge - noux.

mai - tre de la ter - re, tout chré - tien t'a - dore à ge - noux.

Roi du ciel, maître de la ter - re, tout chré - tien t'a - dore à ge - noux.

- noux.

- noux.

- noux.

- noux.

- noux.

à ge -

à ge -

à ge -

à ge -

à ge -

Tu nous ver-sas l'eau sa-lu-tai-re; Dans la foi sou-tiens-nous, Dans la

Tu nous ver-sas l'eau sa-lu-tai-re; Dans la foi sou-tiens-nous, Dans la

Tu nous ver-sas l'eau sa-lu-tai-re; Dans la foi sou-tiens-nous, Dans la

Tu nous ver-sas l'eau sa-lu-tai-re; Dans la foi sou-tiens-nous, Dans la

- nous.

- nous.

- nous.

- nous.

foi, Seigneur soutiens-nous! Roi du ciel, Tout chrétien t'a-dore à ge-

foi, Seigneur soutiens-nous! Roi du ciel, maître de la ter-re. Tout chrétien t'a-dore à ge-

foi, Seigneur soutiens-nous! Roi du ciel, maître de la ter-re. Tout chrétien t'a-dore à ge-

foi, Seigneur soutiens-nous! *pp* Roi du ciel, Tout chrétien t'a-dore à ge-

soutiens-nous! *pp*

soutiens-nous! *pp*

soutiens-nous! *pp*

soutiens-nous! *pp*

soutiens-nous!

- nous. Dans la foi sou-tiens-nous, Sei-gneur, sou-tiens
 - nous. Dans la foi sou-tiens-nous. Dans la foi sou-tiens
 - nous. Dans la foi sou-tiens-nous. Dans la foi sou-tiens
 - nous. Dans la foi sou-tiens-nous. Dans la foi sou-tiens
 a ge-noux.
 a ge-noux.
 a ge-noux.
 a ge-noux.

nous! Dans la foi sou-tiens-nous, Sei-gneur sou-tiens-nous.
 nous! Dans la foi sou-tiens-nous Dans la foi sou-tiens-nous.
 nous! Dans la foi sou-tiens-nous Dans la foi sou-tiens-nous.
 nous! Dans la foi sou-tiens-nous Dans la foi sou-tiens-nous.
 p soutiens-nous!
 p soutiens-nous!
 p soutiens-nous!
 p soutiens-nous!
 p soutiens-nous!
 soutiens-nous!
 soutiens-nous

SCÈNE ET DUO.

Allegro molto. (♩ = 160)

Petite Flûte. *f* 8

Grande Flûte. *f* 8

Hautbois. *f* à 2

Clarinettes en si b.

Trompettes en Mi b. *f*

Cors en Mi b. *f*

Cors en Si b.

Bassons. *f* à 2.

Trombones.

Timbales. *p* *resc.* 8

All^o molto.

Violons. *f*

Altos. *f*

LILIA.

NICANOR.

Violoncelles. *f*

C. Basses. *f*

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written in a key with two flats (B-flat and E-flat) and includes a variety of musical notations. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *fp* (fortissimo). The score is organized into systems, with some sections marked *à 2* (for two parts). The bottom of the page features a section labeled *Récit* (Recitativo) with the text "Gardes, dispersez la cette troupe re..." (Guards, disperse this troupe re...). The page is numbered 8 in the top left corner.

Allegro.

[illegible]

Andante.

- a...qu'on me laisse a _ vec el _ le. C'est toi que je cher -

Clar:

dolce.

LILIA.
 Moi? que me vou _ lez _ vous?
 - chais. Que fais _ tu _ par _ mi _ ceux _ que _ poursuit _ mon _ cour _ roux?

Andante (Mét: 72 = ♩)

Hautb. 1^o
 Cl.
 C^{rs} en mib.
 B^{ons}
 LILIA.
 Velles et C-B.

p
pp
pizz.
p

Je ve-nais, sur ces froi-des pierres, Prier, pri-

p

C^{rs} en mib.
 Bons

-er pour la reine et pour vous, Et pour ce-lui qui chez nos frè-res, Bientôt doit ê-tre mon é-

Fl.

Hautb. 1^{re}

Cl.

C^{es} en Mib.

Pons

-poux. Faible et dans l'ombre re-tu-é-c, Que pouvez-vous crain-dre de moi? Ah! laissez-

Cors en Mib.

moï vivre i-gno-ré-c, Avec mon a-mour et ma foi.

me les C-B. //

A. T. 1.

236

C^{re} en Mib. *p*

pizz.

pizz.

pizz.

NICANOR (à demi-voix)

No crains rien! je t'aime et j'admi-re Ta beau-té, ta grâce et ta foi; Cha-que ray-

p

1^{re}

1^{re}

C^{re} en Mib.

p

arco.

ad lib.

-on de ton sou-ri-re Est un re-gard du ciel pour moi. A tes pieds mon orgueil s'in-

A. T. 1.

[illegible][illegible]

Allegro. Lento. Allegro.

fp *f* *p* *f*

Récit.

os... seule i-ci... person-ne... personne à mon secours!...

fp *f* *p* *f*

And^{te} 1^{re}

Fl. *dol.*

Hautb. *dol.*

Cl. *dol.*

Cl^{es} en Alt. *dol.*

B^{ons} 1^{re} *dol.*

p *pizz.* *p*

person ne à mon secours ne viendra.

NICANOR. (d'une voix séduisante)

Mon pa-

Andante. *p* *pizz.*

A. T. 1. *pizz.*

C^{rs} en mib.

lais at-tend ta pré-sen-ce; Suis-moi, suis-moi, viens y passer tes jours; Le bon-

-heur est dans la puis-san-ce, Le bon-heur ha-bi-te les cours; L'O-ri-

Cl.^{es} en utb.

Pons

ent, tré_sor de lar_ges - - - ses, Au si_gne de ma vo - lon - té, Bientôt fe -

f *p*

Fl.

Hautb.

Cl.

Cl.^{es} en utb.

Pons

ra de toutes ses ri_ches - ses La pa_ru - re de ta beau_té! Ah!

f *f*

arco.

arco.

suivez.

suivez.

rall.

viens, suis-moi, suis-moi! ad. viens, suis-moi, suis-moi. suis-moi, suis-moi!

suivez.

Récit.

arco.

arco.

arco.

LILIA (à part)

Non, je ne puis souffrir ces paro-les in-fâ-mes! Hé-li-os a mon cœur et le ciel a ma

p

p

p

p

p

mesuré lent.

foi... Vous qui for-ti-fi-ez la taibles-se des femmes. Mon Dieu venez i-ci! mon Dieu, secourez-

f

Fl. Allegro. (M. 116 = ♩)

Hautb.

Cl.

Trompettes en mi b.

Cors en LAB.

Cors en mib.

Bons

Allegro.

à deux.

moi!

NICANOR.

Viens! viens! suis-moi, suis-moi!

A. T. 1.

Cl.
Cor en Lab.
C^{es} en M^{ib}.
B^{ons}
pizz.
LILIA (à Nicanor, avec fierté)
velles et C-B.

Du traï - tre qui me ten - te Je tromperai l'at - ten - te, Et

p

Fl.
Cl.
res - terai cons - tan - te A mes amours, à mes amours pi - eux; Pour ton a - mour im -

- pi - e Ne crois pas que j'ou - bli - e Le ser - ment qui me li -

C^{me} les C-B. // // //

cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc.

arco. arco. arco.

[illegible]

Cl.

Bons

me! Je suis chrétien puisque je t'ai-me; Je main-eli-ne devant ta foi; Cède à

Hautb.

1^o.

Cl.

Bons

mon amour qui t'appel-le; Lili-a ne sois point re-bel-le! La main de Dieu qui te fit

elles et C-B.

Clar. en sib.
 Correts en f a b.
 f
 p
 pizz.
 Da - tri - te qu' me ten - te. Je tramperai l'a-
 bel - le, A - cré - é ta beauté pour moi! De Dieu ne crains pas l'anathè - me: Mon front

f
 p
 A. T. 1.

Fl.

Cl.

C^{rs}

B^{ons}

ten - te Et res - te - rai cons - ten - te A mes a - mours à mes amours pi -

re - çu le baptê - me; Je suis chré - tien, puisque je t'ai - me, je t'ai -

Velles et C-B.

Fl.

Hautb.

Cl.

C^{rs}

B^{ons}

eresc.

arco.

arco.

arco.

eresc.

- eux; Pour ton a - mour im - pi - e, Ne crois pas que j'ou - bli - e Le ser -

- me; Mais si mon a - mour qui t'appel - le, Li - lia, te trou - ve rebel - le, Maudis le Ciel!

eresc.

ment qui me li - e, il est é - crit aux cieux!

Rien, non, rien ne peut te sauver de moi; Je suis chrétien puisque je

me les C-B //

Stringendo.

Musical score for a choir and instrumental ensemble. The score is written on 18 staves. The top four staves are for instrumental parts (likely woodwinds and strings). The bottom four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The middle staves are for instrumental parts (likely brass and strings). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes lyrics in French: "Il est écrit aux cieux, Il est écrit aux cieux, Il est écrit aux cieux, Il est écrit aux cieux, Il est écrit aux cieux." and "t'aime, je t'ai - me, Je suis chrétien puisque je t'aime, je t'ai - me, Je suis chré - tien, je t'ai -".

Cornets en LA b

Il est é_crit aux cieux, Il est é_crit aux cieux, Il est é_crit aux cieux, Il est é_crit aux cieux, Il est é_crit aux cieux.

t'aime, je t'ai - me, Je suis chrétien puisque je t'aime, je t'ai - me, Je suis chré - tien, je t'ai -

Trompettes en RÉ \flat .

Changez en LA.

Récit.

cieux, Il est é - crit, aux cieux, aux cieux, aux cieux! Toi, chré -

- me, Je suis chré - tien, je t'ai - me, je t'ai - me, je t'ai - me!

ff *ff*

A T 1

Lent.

- tien, chrétien!... Eh bien! re-gar-de, regarde autour de toi, Nica-

velles et C-B.

Fl. **Lent.**

Cl en LA,

p ♩ 8 ♩

Changez en FA.

Changez en MIb.

Lent.

(avec solennité) mesuré.

- nor!... dis, vois - tu Ce qu'à ses vrais enfants le Dieu des chrétiens gar-de, Pour relever i -

p ♩ ♩ ♩

p

Cl.

ci leur courage a-bat-tu? Récit.
Tes yeux sont a-busés; non, rien ne se dé-voi-le; Dans la nuit je ne

Cl. en MI b. Andante mesuré.

vois qu'une pâ-le clar-té, C'est le douteux ray-on de la premiè-re é-toi-le, Qui pour mon regard

Changez en UT.

fp

fp

fp

Récit (avec indignation)

Ah! tu te dis chrétien! et là sur cet-te pier-re, Tu ne vois pas bril-

seul éclai-re ta beau-té.

fp

fp

Fl.

Hautb.

Cl. en sib.

Tromp. en UT.

C^{rs} en FA.

B^{ns}

Timb.

fp

fp

fp

fp

fp

fp

mesuré.

-ler le signe des é-lus! Les ombres de l'en-fer ont voilé ta pau-piè-re, Fourbe! Dieu me pro-

velles et C-B.

fp

f

An Allegro agitato. (Met. 152 = ♩)

f

p

Changez en FA.

f

p

tège, et je ne te crains plus!

(avec emportement)

Oui, j'ai men-ti pour te plai-re; Mon a-mour seul était

Hautb.

Cl.
Bass.
P.
vrai, En vain tu crois t'y soustrai-re; En tout lieu je te sui-vrai; Mon a-mour étreint les

â-mes; Tu ne sau-rai-s fuir ton sort; Car mes lè-vres ont des flammes Qui brû-lent jus-qu'à la

suivez.

Fl. *dol.*

Hautb. *dol.*

Cl. *dol.*

C^{rs} en FA.

Bons *p*

p

p

p

ILIA (avec angoisse)

Dieu, qui vois mon é - pou van - te, Je t'in - vo - que avec fer - veur! Pour ton in - di - gne ser -

mort!

velles et C.B.

p

Fl.

Cl.

C^{rs} en FA. Changez en UT.

C^{rs} en UT.

Bons *p*

p

p

p

p

p

p

- van - te Fais un mi - ra - cle sau - veur! Par l'o - ra - ge pour - sui - vi - e, Ou - vre

p

The musical score is arranged in systems of staves. The top system includes a vocal line and piano accompaniment. The middle system continues the piano accompaniment. The bottom system includes the vocal line with lyrics and piano accompaniment.

Dynamics and tempo markings are as follows:

- Top system: *rallent.*, *a tempo.*, *f*
- Middle system: *f*, *rallent.*, *a tempo.*, *p*
- Bottom system: *f*, *rallent.*, *a tempo.*, *p*

Lyrics (French):

moi l'a_bri du port; Laisse l'honneur à ma vi_e Ou sauve-moi par la mort!
 (saisissant Lilia)
 Oui j'ai men-

A. T. 1.

Cl.
Bous

Dieu, qui vois mon é - pou - van - te, Je t'in - vo - que a -
- ti pour te plai - re; Mon a - mour seul était vrai. En vain tu crois t'y sous - traire; En tout

Hautb.
Cl.
Bous

- vec fer - veur. Pour ton indi - gne ser - van - te Fais un mira - cle sau - veur! Pour
lieu je te sui - vrai. Mon a - mour étroit les â - mes; Tu ne sau - rais fuir ton sort; Car mes

P.^{re} Fl. *pressez.*
 G.^{de} Fl. *f' a deux.*
f' suivez.
pressez.
à quatre.
pressez.
 moi fais un mi-ra-cle, un mi-ra-cle sau-veur!
 (étendant les bras sur Lilia)
 lè-vres ont des flammes Qui brû-lent jusqu'à la mort! Oh! tu se-ras à
pressez.

LILIA (se débattant)

Non! non! non! non! non!

moi! Tu se_ras à moi! à moi! à moi!

C^{me} les C-B. //

non! non! non, te dis-je! Je ne serai qu'à Dieu!
 à moi! à moi! Ton Dieu ne t'entend

ff

Musical score for page 265, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *fp*, *pp*, *f*, and *p*. Performance instructions include *Lento.*, *Récit. (avec exaltation)*, and *(Bruit souterrain sur le Théâtre)*. The score also includes the text *Tantam.*, *G^{re} Caisse.*, and *(Le rayon devient rouge et visible pour Nicanor)*. The final line of the score includes the text *pas!* and *O terreur! le*.

The score is written for multiple staves, including vocal parts and instrumental parts. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked *Lento.*

The score includes the following dynamic markings: *fp*, *pp*, *f*, and *p*. The performance instructions include *Lento.*, *Récit. (avec exaltation)*, and *(Bruit souterrain sur le Théâtre)*. The score also includes the text *Tantam.*, *G^{re} Caisse.*, and *(Le rayon devient rouge et visible pour Nicanor)*. The final line of the score includes the text *pas!* and *O terreur! le*.

Allegro.

The musical score is written for a large ensemble, likely a symphony or opera. It consists of 14 staves. The first 10 staves are for the orchestra, and the last 4 are for vocal soloists. The tempo is marked **Allegro.** at the top and bottom. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like **f** (forte). There are also some lyrics in French and Italian.

Lyrics in French:

sol a tremblé sous mes pas!

Lyrics in Italian:

(Entrando LILIA)

Tu seras à

The musical score is written for a scene. It features several staves. The vocal parts are in French. The piano accompaniment includes chords and melodic lines. The cello/bass line is also present.

LILIA (se débattant)
 Non! non! non! non! non!
 moi! Tu se_ras à moi! à moi! à moi!

Cello les C-B. //

Andante.

Tromp: en FA.
 Tamtam.
 G. Caisse.
 Laissez vibrer.
 long silence.
 1.
 p
 p
 LILIA (s'évanouissant)
 smorz.
 Non... à Dieu!... je ne serai... qu'à
 pas!
 (Nicanor tombe foudroyé)
 A. T. 1.

The musical score is written for a large ensemble. It includes staves for Trompe en FA, Tamtam, Grosse Caïsse, and various woodwinds and strings. The tempo is marked 'Andante.' and the key signature has two flats. The score features several measures of fortissimo (ff) and piano (p) dynamics. There are also measures of 'long silence' and 'Laissez vibrer.' (let it vibrate). The vocal part, LILIA, is marked 's'évanouissant' (fainting) and 'smorz.' (diminuendo). The lyrics are in French: 'Non... à Dieu!... je ne serai... qu'à pas!' and '(Nicanor tombe foudroyé)'. The page number 267 is in the top right corner.

Lento (46 = ♩.)

1^{re}

pp

2^{do}

p

Lento.
sordini.

pp

sordini.

pp

sordini.

pp

(elle tombe)

Dieu! non! à Dieu! non! à Dieu!

pizz.

pizz.

1^{re} Flute

Hautbois

Clar. 1^{re}

pp

pp

8

long silence.

morendo.

morendo.

morendo.

SCÈNE ET FINAL.

Adagio.

Flûtes.

Hautbois.

Clarinettes
en si b.

Trompettes
en RÉ.

C^{ts} à Pistons
en si b.

Cors en Fa.

Cors en Ut.

Bassons.

Trombones.

Adagio.

Timbales.

Tam-tam.

G^{ss}e Caisse
sans Cymbales.

Violons.

Altos.

LILIA.

HÉLIOS.

SATAN.

CHOEUR.

Violoncelles.

C^{tre} Basses.

Adagio.

pressez peu à peu.

laissez vibrer.

senza sordini.

senza sordini.

senza sordini.

pizz.

cresc.

pressez peu à peu.

cresc.

pressez peu à peu.

pizz.

cresc. pressez peu à peu.

A. T. 1.

Allegro.

[illegible]

[illegible]

Musical score for a vocal and piano piece, page 273. The score features multiple staves for piano accompaniment and vocal lines. The piano part includes chords and arpeggiated figures, with dynamics like *p* and *a 4*. The vocal part includes lyrics in French: "Dieu, je puis en fin sor-tir!..." and "Un siècle est ex-pi-ré; c'était peu pour le". Dynamics like *fp* are marked for the vocal lines.

cri-me, l'homme n'a pas trou- vé l'instant du re- pen- tir! à l'œuvre main- te-

pizz. pizz. pizz. pizz. pizz.

p p p p p

[illegible][illegible]

The musical score is written on 18 staves. The first four staves contain instrumental music, with a *p* (piano) dynamic marking. The fifth staff is labeled "Clar." and includes the instruction "(prenez la Clarinette basse.)". The sixth staff continues the instrumental music. The seventh staff is a vocal line with the lyrics "Mon Dieu! hé - las!... où suis-je?". Above this staff is the instruction "(Lilia revenant à elle)". The eighth staff is a bass line. The ninth staff is a vocal line. The tenth staff is a bass line. The eleventh staff is a vocal line. The twelfth staff is a bass line. The thirteenth staff is a vocal line. The fourteenth staff is a bass line. The fifteenth staff is a vocal line. The sixteenth staff is a bass line. The seventeenth staff is a vocal line. The eighteenth staff is a bass line.

Clar. (prenez la Clarinette basse.)

(Lilia revenant à elle)

Mon Dieu! hé - las!... où suis-je?

Flûte.

pp

Clar. Basso.

pp

2 Bassons.

ppp sordini.

pp sord.

pp sord.

pp sord.

pp SATAN. (concentré)

Lili - a! souviens-toi! D'un criminel a - mour ton Dieu... t'a préser

pp sordini.

pp

divisés.

Flûte.

Clar.

Bassons.

LILIA (sans voir SATAN.)

SATAN.

- vé - e; Mais de la ja - lou - si - e il ne t'a pas sau - vé - e...

pp Récit. Lent.

O ciel!... oui, Nicanor...

pp

pp

A.T. 1.

fp

horrible souvenir!... je vois toujours sa main prête à me ressai- sir! vers la di-vi-ne croix son bras maudit se

Flûte.

Clar.

Bassons.

lè-ve! ô rê-ve... ô rêve af-freux!...

Ce n'é-tait pas un rê

Mais non... ce n'était pas un rê - ve!.. juste Dieu! Hé - li - os ne vient
 - ve!..
 pas... que fait il!.. je frisson - ne... peut il me laisser seule à cette heure en ce lieu! Hé - li - os!.. Hé - li - os!..
 tenuto, suivez.

Hé - li - os t'a - ban - don - ne!...
 Dieu!... quelle voix si -
 ne!...
 - nis - tre emplit mon cœur d'ef - froi! Hé - li - os... m'a - ban - don - ne... oh! non... non, loin de

Flûte.

Clar:

Bassons.

Timb.

6

p

sf

fp

sf

fp

sf

fp

sf

fp

moi... c'est la voix de l'en-fer!..

et pourtant malheureu - se, comment te lais - se

Clar:

Bassons.

Timb:

cres.

cres.

cres.

cres.

-til dans cet-te nuit affreu - se? qui peut le re - te - nir?..

A. T. 1.

effroya - ble soupçon!... ce pa - lais... cette rei - ne... ah! j'en perds la raison!...

ah! si mes yeux pouvaient, perçant l'ombre et l'es - pa - ce, dans ce palais mau-dit, savoir ce qui se

VISION.

Andante. (♩ = 63)

Flûtes. 1^o

Hautb. *f* *pp*

Clar. en Ut. *f* *pp*

Cors en Sol. *f*

Bassons. *f*

Timb. *f*

Divisés. Sordini. *pp*

Divisés. Sordini. *pp*

LILIA.
passe!

SATAN.
tes vœux sont exau- cés...

Tableau magique.
(Hélios aux pieds d'Olympia.)

Chœur dans la coulisse.

Sopr. à Bouche fermée. *p* Oh!

Contr. à Bouche fermée. *p* Oh!

Tenori à Bouche fermée. *p* Oh!

Bassi. à Bouche fermée. *p* Oh!

Vclles Sordini. *pizz.*

C. B. Sordini. *pizz.*

Harpe.

CHŒUR

A. T. 1

Clar. *p*

Cors en Sol. *p*

Bassons. *p*

ppp Legato.

ppp Legato.

ppp Legato.

sordini.

HÉLIOS. *ppp* dolce espressivo.

pp Je veux aimer toujours dans l'air que tu res-

pp

pp

pp

pp

V. elle *ppp*

arco. Legato.

C. B. *ppp*

arco.

ppp 2^e Harpe dans la coulisse.

1^{re} Harpe. à l'Orchestre.

The musical score is written for three vocal parts and piano accompaniment. The vocal parts are for LILIA, HELIOS, and SATAN. The piano accompaniment consists of two staves, likely for the right and left hands of a grand piano. The score is divided into three measures. In the first measure, LILIA sings "Quels profa - nes accords ont souillé mes o - reil - les?" and HELIOS sings "pi - res, dé - es - se, dé - es - se". SATAN is silent. In the second measure, SATAN enters with the line "Voilà ton Hélios!". LILIA and HELIOS are silent. In the third measure, all three vocal parts continue their respective lines. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

LILIA
Quels profa - nes accords ont souillé mes o - reil - les?

HELIOS
pi - res, dé - es - se, dé - es - se

SATAN.
Voilà ton Hélios!

LILIA.

mes yeux sont ils ouverts? est ce un rêve des nuits?

de la volupté! mes astres sont les yeux, mes ray

LILIA.
est-ce un rê-ve des nuits?

HÉLIOS.
-yons tes sou-ri-res, mon so-leil sera ta beau-té. Dans ces jardins de

SATAN.
Non, non, Li-li-a, tu veilles.

ACT 1

LILIA.
 non, non, non... C'est une visi- on qui me vient des en- fers !

HÉLIOS.
 fleurs l'ex- tase est em- bau- mé - e; l'om - bre est tiè - de, le gazon doux; en te voyant ain-

SATAN.
 non

A. T. 1.

Flûte.

8

Hautbois.

ppp

non, c'est une vi-si-on qui me vient des en-fers!

- si par un mortel ai - mé - e, les an - ges du ciel sont ja - lous! je veux ai -

c'est ton Hélios!

Flûte.

Hautb.

Cl.

Cors en Sol.

Bassons.

ppp

Timbales.

2^e Clarinette.

p

ad lib.

Hélès, malheureux!...

courons! ah!... je succombe!

- mer tou - jours!

Va! je met - trai l'enfer en - tre son cœur et

suivez.

A . T . 1 .

Allegretto.

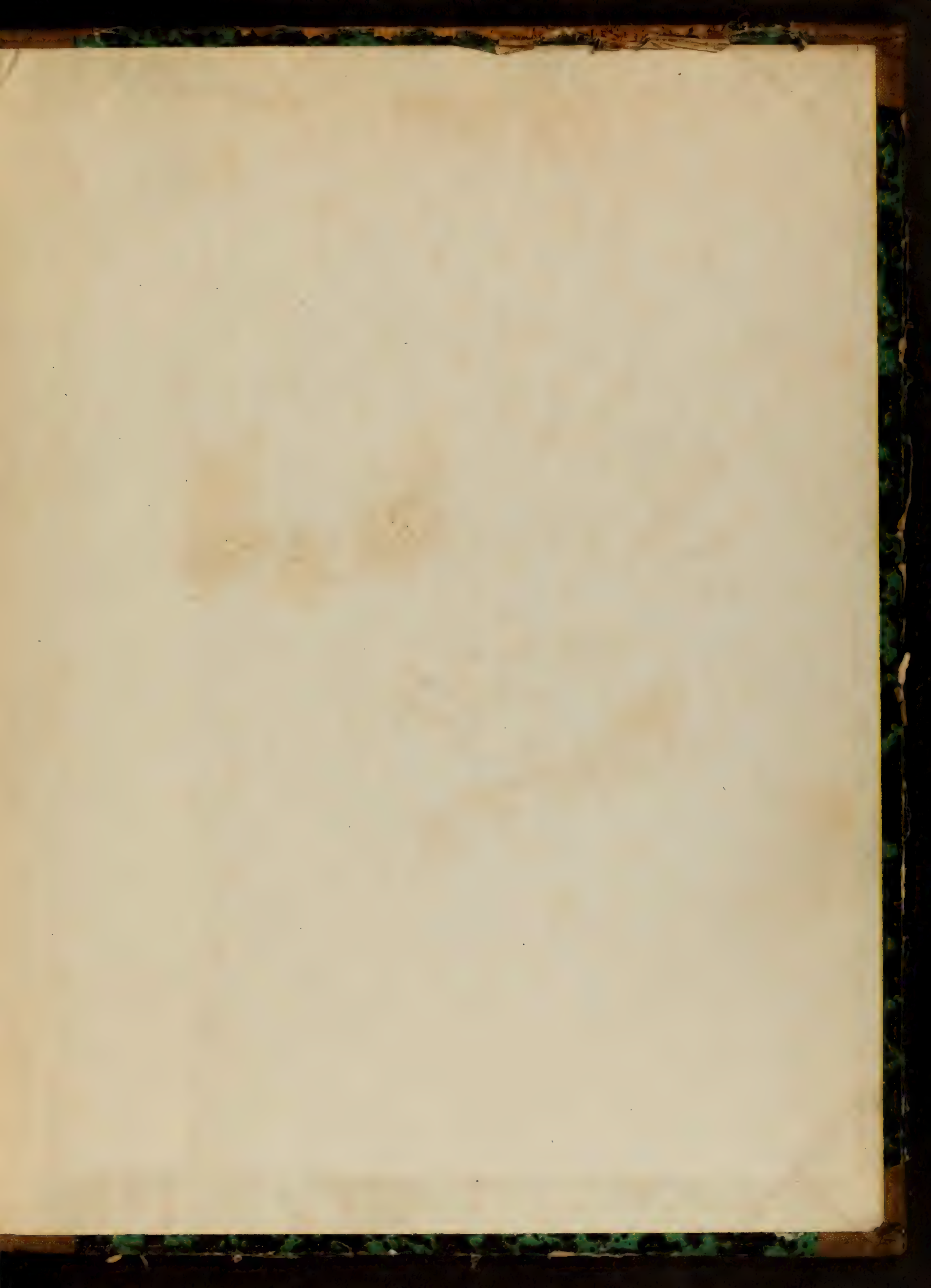
Flûtes.
Hautb.:
Clar.:
Trompe: en Ré.
Cornets en Si b.
Cors en Sol.
Cors en Ré.
Bassons.
Tromb.:
Timb.:
G. Caisse:

ôtez les sourdines.
ôtez les sourdines.
ôtez les sourdines.
ôtez les sourdines.
ôtez les sourdines.

toi!.. je prends cet te dé pouil le... et main te nant le pro con sul c'est moi.

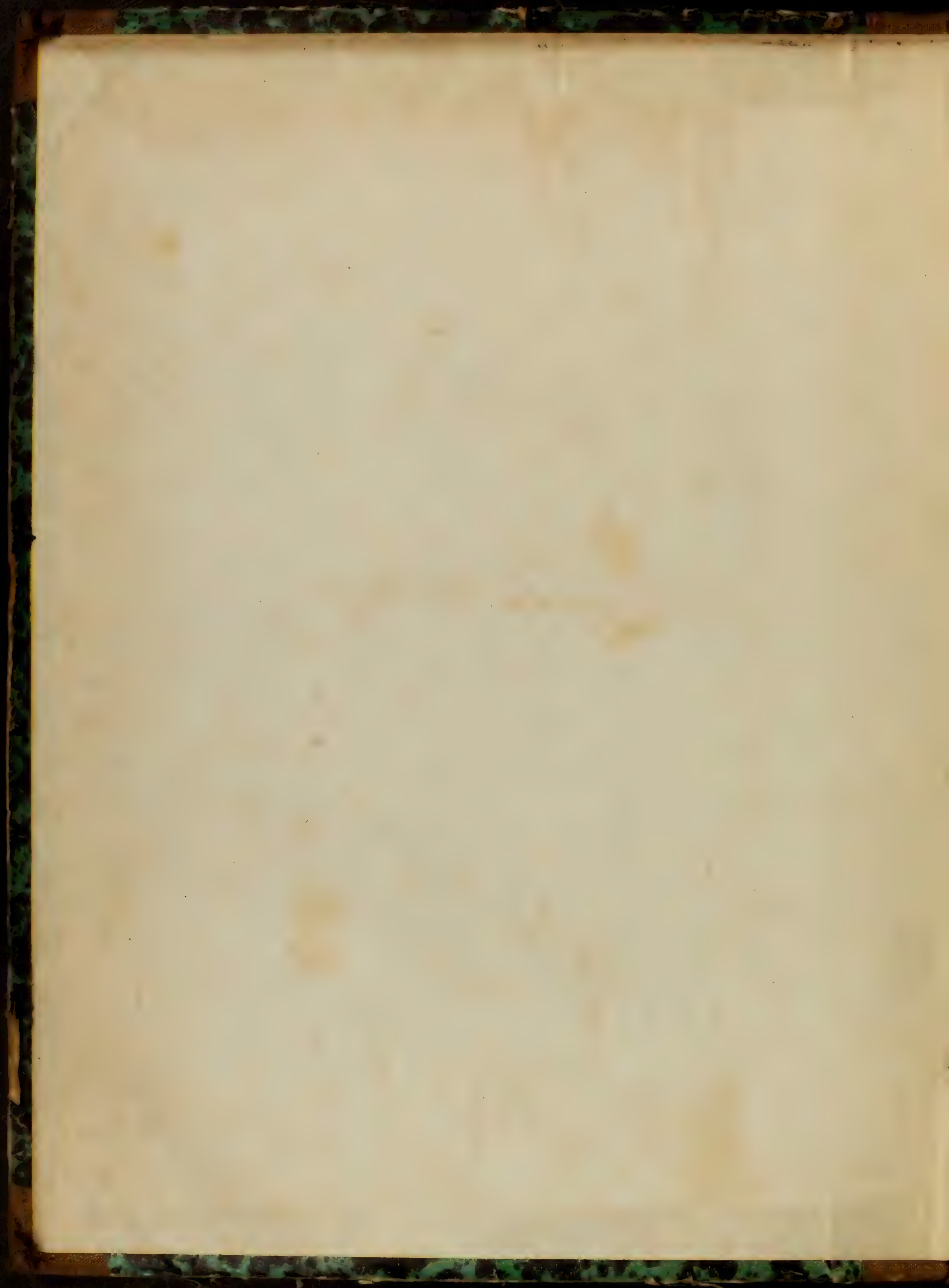
A. T. 1

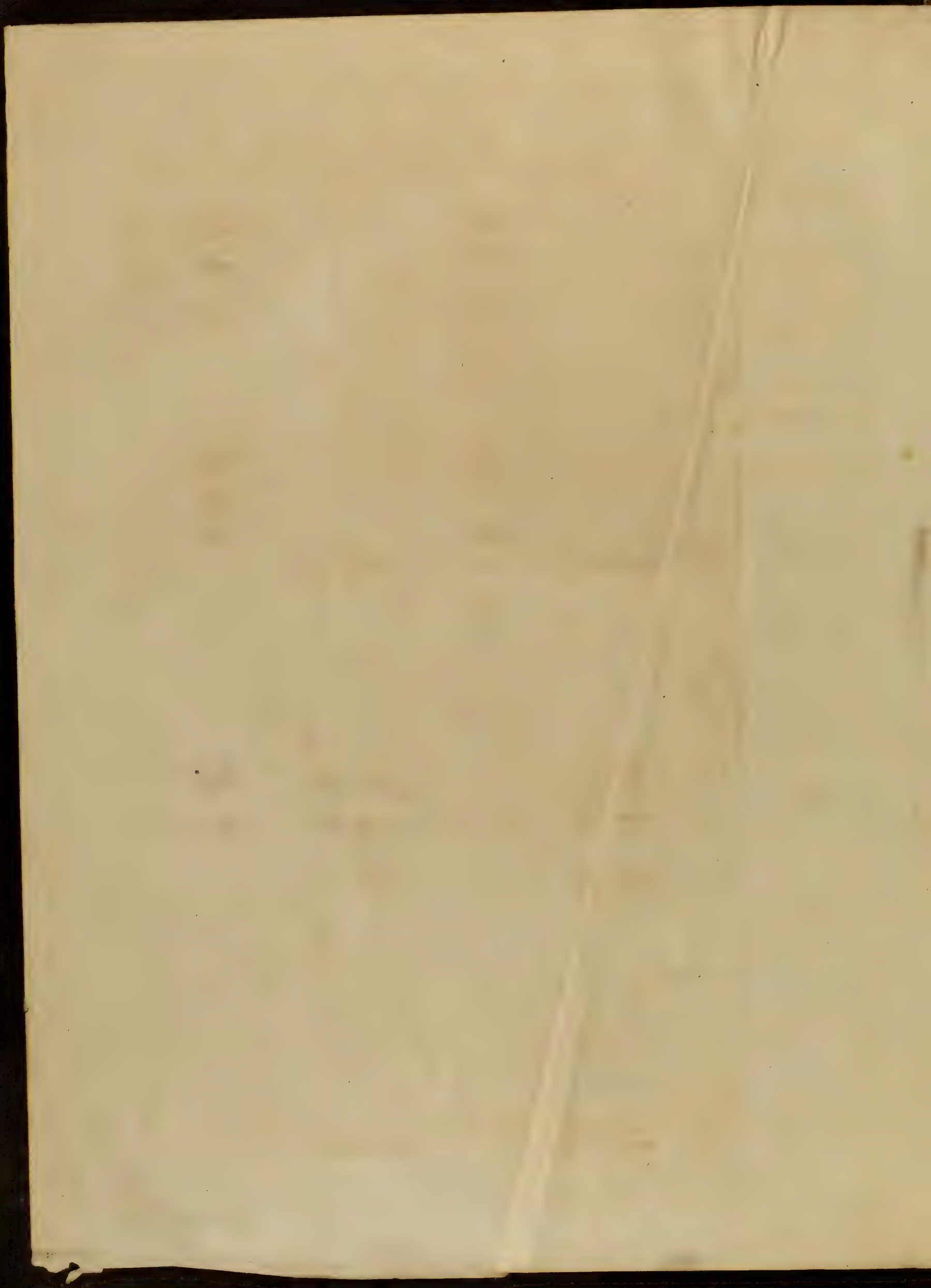
This page contains a full orchestral score for Act 2. It consists of 18 staves, including woodwinds, strings, and a basso continuo. The notation is dense, with many sixteenth and thirty-second notes, indicating a fast tempo. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines. The bottom of the page features the text 'A. T. 1.' and 'Fin du 2^e Acte.'





Partition.
Mercurianum.
De a & Acteo.





5^e ACTE.

295

N^o 10.

ENTR'ACTE, CHŒUR et RÉCIT.

Allegretto maestoso.

Petite Flûte.	
Grande Flûte.	
Hautbois.	
Clarinettes en LA.	
Trompettes en RÉ.	
Cornets à Pistons en LA.	
Cors en LA.	
Cors en RÉ.	
Bassons.	
1 ^{er} et 2 ^e	
Trombones.	
3 ^e Trombone et Ophicléide.	
Timbales.	
Triangle.	
Grosse Caisse et Cymbales.	
Violons.	
Altos.	
OLYMPIA.	
HÉLIOS.	
Soprani.	
Tenori.	
Bassi.	
Violoncelles.	
Contre-Basses.	

This page of musical notation, numbered 294, contains a complex arrangement of staves. The notation is written in a key signature of one sharp (F#) and includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. The staves are organized into systems, with some staves featuring repeat signs (//) at the end of the page. The notation is dense and intricate, typical of a detailed musical score.

293

8

à 2.

Oph: seul.

//

- vres - se! Jour d'al - lé - gres - se! Fu - yez, tris - tes - se,
- vres - se! Jour d'al - lé - gres - se! Fu - yez, tris - tes - se,
- vres - se! Jour d'al - lé - gres - se! Fu - yez, tris - tes - se,
ff ff ff ff ff

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

// // //

8.

-vres - se! Chan - tons tour à tour Bac - chus et l'a - mour.

-vres - se! Chan - tons tour à tour Bac - chus et l'a - mour.

-vres - se! Chan - tons tour à tour Bac - chus et l'a - mour.

// // // //

A. T. 1.

chantons, chantons l'i - vres - se! A - dieu, sa - ges - se! A -

chantons, chantons l'i - vres - se! A - dieu, sa - ges - se! A -

chantons, chantons l'i - vres - se! A - dieu, sa - ges - se! A -

//

A.T. 1.

dieu! chantons, chantons, chantons l'ivres - se sans ces - se, sans

chantons, chantons, chantons l'ivres - se sans ces - se, sans

chantons, chantons, chantons l'ivres - se sans ces - se, sans

chantons, chantons, chantons l'ivres - se sans ces - se, sans

ces - se ! Chan - tons l'ivres - se sans ces - se, sans ces - se ! Chan -
ces - se ! Chan - tons l'ivres - se sans ces - se, sans ces - se ! Chan -
ces - se ! Chan - tons l'ivres - se sans ces - se, sans ces - se ! Chan -
H H H H H

Hautb. dol.

Cors en LA. dol.

B^{us} dol.

HÉLIOS. Récit.

Ce palais, ce fes-
tin, ces fleurs, ces chants jo-
yeux... Cet - te beauté cé-

Andante.

G^{des} Fl. *pp*

B^{us} *pp*

pp

sordini. *pp*

sordini. *pp*

f

f

f

-les - te!..

Ah! trop cruelle i - ma - ge!..

Andante.

Harpes

A.T. 1.

Allegro.

G^{des} Fl:
 Hautb.
 Clar.
 B^{ns}
 ôtez les sourdines.
 f
 Allegro.
 f
 ôtez les sourdines.
 f
 f
 Est-ce donc vrai? faut-il croire mesyeux?...
 Ou n'est-ce que l'ef-
 Violoncelles.
 Contre Basses.
 Harpes

Allegro..

[illegible]

G^{des} Fl:

Hautb.

Clar.

Corn en LA

B^{us}

fp

fp

fp

OLYMPIA.

Non, non! regarde-moi! ce n'est pas un menson - ge... Va! tu peux croire à ton bon - heur I-ci tout est ré-

fp

pizz.

pizz.

pizz.

-el; le res-te n'est qu'un son-ge Que tu dois à ja-mais ef-fa-cer de ton cœur.

unis.

pizz.

1º tenipo.

1º tempo.

f

a 2.

f

G.^{ss}e Caisse et Cymb:

f

arco.

f

arco.

f

arco.

f

arco.

All^{to}. maestoso.

arco.

f 1^o tempo.

A.T.1.

8

The musical score is written for a large ensemble, likely a symphony or concert band. It consists of 18 staves. The first four staves are for woodwinds (flutes, oboes, clarinets, and bassoons). The next four staves are for strings (violins I, violins II, violas, and cellos/double basses). The final ten staves are for percussion and other instruments, including timpani, snare drum, cymbals, and a large drum. The score is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *f* (forte) and *divisi* are used throughout. The bottom right of the page includes the text "col C-B." and a double bar line.

f *divisi*

f O jour d'i -

f O jour d'i -

f O jour d'i -

col C-B. //

- vres - se! Jour d'al - lé - gres - se! Fu-yez, tris - tes - se,

- vres - se! Jour d'al - lé - gres - se! Fu-yez, tris - tes - se,

- vres - se! Jour d'al - lé - gres - se! Fu-yez, tris - tes - se,

// // // //

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

Fol-le sa-ges-se! O jour d'i-vres-se! O jour d'i-

[illegible]

ces - se, sans ces - se Chan tons l'ivres - se, Sans ces - se, sans
ces - se, sans ces - se Chan tons l'ivres - se, Sans ces - se, sans
ces - se, sans ces - se Chan tons l'ivres - se, Sans ces - se, sans

A.T.A.

ces - se Chan - tons l'ivres - se, Sans ces - se, l'i -

ces - se Chan - tons l'ivres - se, Sans ces - se, l'i -

ces - se Chan - tons l'ivres - se, Sans ces - se, l'i -

// // //

ves - - - - - se!

ves - - - - - se!

ves - - - - - se!

A.T.1.

PAS DES GRÂCES ET DES MUSES.

Andantino (♩. 58)

Flûtes.

Hautbois.

Clarinettes
en UT.1^{re} et 2^{es} Cors
en LA.3^{es} et 4^{es} Cors
en UT.

Bassons.

Tambour de
basque

Triangle.

Violons.

Altos.

Violoncelles.

C-Basses

The musical score is written for a full orchestra. The top staves (Flûtes, Hautbois, Clarinettes en UT, 1^{re} et 2^{es} Cors en LA, 3^{es} et 4^{es} Cors en UT, Bassons) are mostly empty, indicating they are silent for this section. The bottom staves (Tambour de basque, Triangle, Violons, Altos, Violoncelles, C-Basses) contain musical notation. The Tambour de basque and Triangle parts are simple rhythmic patterns. The Violons, Altos, and Violoncelles parts feature more complex, flowing melodic lines, often marked with a forte (f) dynamic. The C-Basses part is also present, with some notation in the later measures. The score is divided into measures by vertical bar lines.

Andantino.

A.T. 1.

Piu lento (M $\text{♩} = 50$)

A musical score for a piece titled "Piu lento" with a tempo marking of $M \text{ ♩} = 50$. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in 4/4 time. The score is divided into two systems. The first system contains staves for the first five instruments, and the second system contains staves for the remaining instruments. The music is characterized by a slow, steady pace and a focus on melodic lines. The first system features a prominent melodic line in the first staff, which is repeated in the second system. The second system includes a section marked "dol." (dolce) and a section marked "p" (piano). The score concludes with a final measure in the second system.

Piu lento.

This page of musical notation, numbered 319, contains a complex arrangement of music across twelve staves. The notation is dense, featuring a variety of rhythmic values including sixteenth and thirty-second notes, often grouped in beams. Dynamic markings such as *p* (piano), *f* (forte), and *pizz.* (pizzicato) are used throughout. The music is organized into measures, with some measures containing multiple staves of music. The notation includes various musical symbols such as clefs, key signatures, and articulation marks. The overall style is characteristic of classical or romantic era musical manuscripts.

This image shows a page of musical notation, likely a score for a piano concerto. The notation is arranged in multiple staves, with various musical symbols including notes, rests, and dynamic markings. The page is numbered '8' in the top left corner. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *sf* (sforzando), *f* (forte), *p* (piano), and *rf* (riformando) are used throughout. The page is divided into measures by vertical bar lines. The notation is written in a style typical of 19th-century musical manuscripts. The page is numbered '8' in the top left corner. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *sf* (sforzando), *f* (forte), *p* (piano), and *rf* (riformando) are used throughout. The page is divided into measures by vertical bar lines. The notation is written in a style typical of 19th-century musical manuscripts.

This musical score is for a piece titled "A. T. 1." It is written for a piano and a violin. The score is organized into two systems, each with a grand staff (treble and bass clefs) for the piano and a single staff for the violin. The piano part begins with a key signature of one sharp (F#) and a 2/4 time signature. The first system of the piano part includes a first ending marked "1^o dol." and a second ending marked "dol. 1^o". The violin part enters in the second measure of the first system with a first ending marked "1^o dol." and a second ending marked "dol. 1^o". The score concludes with a final measure in the second system.

Solo

8

Changez en LA

1^{re}

9

Col. C-B //

This musical score is for a piece titled "A. T. 1." and is numbered 325. It consists of 11 staves. The first five staves are in treble clef, and the last six are in bass clef. The notation is complex, featuring many triplets, slurs, and dynamic markings such as "f" (forte). The score is divided into measures by vertical bar lines. The first measure is marked with a "8" above it. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall style is that of a classical or romantic-era musical manuscript.

8

rf *p*

rf *p*

rf *p*

Col. C-B //

rf *p*

This image shows a page of musical notation, likely a score for a piano. The page contains ten staves of music, arranged in two systems of five staves each. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is written in a style characteristic of late 19th or early 20th-century composers. The page is numbered '8' in the top right corner.

Changez en UT.

A. T. 1.

This page of musical notation consists of ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The sixth staff is a treble clef with a key signature of one sharp (F#). The seventh staff is a treble clef with a key signature of one sharp (F#). The eighth staff is a treble clef with a key signature of one sharp (F#). The ninth staff is a bass clef with a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "glissé" is written above the sixth staff, and the letter "p" is written below it. The word "à 2." is written above the second staff. The word "10" is written above the fourth staff. The word "8" is written above the first staff. The word "tr" is written above the second staff. The word "f" is written below the second staff. The word "V" is written above the second staff. The word "V" is written above the third staff. The word "V" is written above the fourth staff. The word "V" is written above the fifth staff. The word "V" is written above the sixth staff. The word "V" is written above the seventh staff. The word "V" is written above the eighth staff. The word "V" is written above the ninth staff. The word "V" is written above the tenth staff. The word "V" is written above the eleventh staff. The word "V" is written above the twelfth staff. The word "V" is written above the thirteenth staff. The word "V" is written above the fourteenth staff. The word "V" is written above the fifteenth staff. The word "V" is written above the sixteenth staff. The word "V" is written above the seventeenth staff. The word "V" is written above the eighteenth staff. The word "V" is written above the nineteenth staff. The word "V" is written above the twentieth staff. The word "V" is written above the twenty-first staff. The word "V" is written above the twenty-second staff. The word "V" is written above the twenty-third staff. The word "V" is written above the twenty-fourth staff. The word "V" is written above the twenty-fifth staff. The word "V" is written above the twenty-sixth staff. The word "V" is written above the twenty-seventh staff. The word "V" is written above the twenty-eighth staff. The word "V" is written above the twenty-ninth staff. The word "V" is written above the thirtieth staff. The word "V" is written above the thirty-first staff. The word "V" is written above the thirty-second staff. The word "V" is written above the thirty-third staff. The word "V" is written above the thirty-fourth staff. The word "V" is written above the thirty-fifth staff. The word "V" is written above the thirty-sixth staff. The word "V" is written above the thirty-seventh staff. The word "V" is written above the thirty-eighth staff. The word "V" is written above the thirty-ninth staff. The word "V" is written above the fortieth staff. The word "V" is written above the forty-first staff. The word "V" is written above the forty-second staff. The word "V" is written above the forty-third staff. The word "V" is written above the forty-fourth staff. The word "V" is written above the forty-fifth staff. The word "V" is written above the forty-sixth staff. The word "V" is written above the forty-seventh staff. The word "V" is written above the forty-eighth staff. The word "V" is written above the forty-ninth staff. The word "V" is written above the fiftieth staff. The word "V" is written above the fifty-first staff. The word "V" is written above the fifty-second staff. The word "V" is written above the fifty-third staff. The word "V" is written above the fifty-fourth staff. The word "V" is written above the fifty-fifth staff. The word "V" is written above the fifty-sixth staff. The word "V" is written above the fifty-seventh staff. The word "V" is written above the fifty-eighth staff. The word "V" is written above the fifty-ninth staff. The word "V" is written above the sixtieth staff. The word "V" is written above the sixty-first staff. The word "V" is written above the sixty-second staff. The word "V" is written above the sixty-third staff. The word "V" is written above the sixty-fourth staff. The word "V" is written above the sixty-fifth staff. The word "V" is written above the sixty-sixth staff. The word "V" is written above the sixty-seventh staff. The word "V" is written above the sixty-eighth staff. The word "V" is written above the sixty-ninth staff. The word "V" is written above the seventieth staff. The word "V" is written above the seventy-first staff. The word "V" is written above the seventy-second staff. The word "V" is written above the seventy-third staff. The word "V" is written above the seventy-fourth staff. The word "V" is written above the seventy-fifth staff. The word "V" is written above the seventy-sixth staff. The word "V" is written above the seventy-seventh staff. The word "V" is written above the seventy-eighth staff. The word "V" is written above the seventy-ninth staff. The word "V" is written above the eightieth staff. The word "V" is written above the eighty-first staff. The word "V" is written above the eighty-second staff. The word "V" is written above the eighty-third staff. The word "V" is written above the eighty-fourth staff. The word "V" is written above the eighty-fifth staff. The word "V" is written above the eighty-sixth staff. The word "V" is written above the eighty-seventh staff. The word "V" is written above the eighty-eighth staff. The word "V" is written above the eighty-ninth staff. The word "V" is written above the ninetieth staff. The word "V" is written above the ninety-first staff. The word "V" is written above the ninety-second staff. The word "V" is written above the ninety-third staff. The word "V" is written above the ninety-fourth staff. The word "V" is written above the ninety-fifth staff. The word "V" is written above the ninety-sixth staff. The word "V" is written above the ninety-seventh staff. The word "V" is written above the ninety-eighth staff. The word "V" is written above the ninety-ninth staff. The word "V" is written above the hundredth staff.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in 12 staves, organized into six systems of two staves each. The music is written in a complex, rhythmic style, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings, such as 'f' (forte), are visible throughout the score. A specific instruction 'à 2.' is written above one of the staves. The paper is aged and yellowed, with some visible wear and tear along the edges. The handwriting is in dark ink, and the overall layout is typical of a manuscript page from the 18th or 19th century.

N^o 12

HYMNE À VÉNUS.

Andantino.

Flûtes. *p*

Hautbois. *Tacet.*

Clarinettes en UT. *p* Changez en LA.

Cors en LA.

Cors en RÉ.

Bassons.

Violons.

Altos.

OLYMPIA.

Sopranos.

Contraltos.

CHOEUR. Ténors.

Basses.

Violoncelles.

Contrebasses.

Harpes.

A. T. A.

The musical score is written for a large orchestra and choir. It features 15 staves for instruments and 5 staves for the choir. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Andantino'. The flute part begins with a piano (*p*) dynamic and a melodic line. The clarinet part also begins with a piano (*p*) dynamic and a similar melodic line. The woodwinds (Hautbois, Cors, Bassons) and strings (Violons, Altos, Violoncelles, Contrebasses) are marked 'Tacet' or have rests. The choir (Sopranos, Contraltos, Ténors, Basses) and the character OLYMPIA have rests. The harp part provides a harmonic accompaniment. The score includes a section change for the clarinets from E-flat to D (Changez en LA). The piece concludes with a final chord and the initials 'A. T. A.' at the bottom.

rit. *All.^{to} non troppo.*
 58.
 dolce.
 Clar. en LA
 Vlle et C-B.

Cors en RÉ.

2 Basses
 dolce espress.
 O viens, blonde Déesse, Sou-rire à notre i-vres-se! En vain sans ces-se Le temps

musical score for a full orchestra and voices. The score is for a full orchestra and voices. It features a complex arrangement of staves with various instruments including strings, woodwinds, brass, and harp. The vocal parts are for a soprano, alto, and tenor. The lyrics are in French: "nous presse; Nous rions de ses rigueurs. Point de regret futile Quand l'heure s'en-".

- vo - le! Vénus mē - me nous con - so - le Et du temps nous rend vainqueurs!

Cors en RE.

p

f

p

f arco. Suivez. a tempo. Suivez. a tempo.

pizz: *f* arco. Suivez. a tempo. *p* Suivez. a tempo.

pizz: *f* arco. Suivez. a tempo. *p* Suivez. a tempo.

pizz: *f* arco. Suivez. a tempo. *p* Suivez. a tempo.

O viens! ô viens! ô viens! ô

O viens, blonde Dé

pizz. *f* arco. Suivez. a tempo. *p* Suivez. a tempo.

f

f

f Suivez. *p* Suivez.

rf *p* Suivez.

rf *p* Suivez.

f rallent *p*

- es - se, Sou - rire à notre i - vres - se! Envain sans ces - se. Le temps nous pres - se: Nous ri - ons de ses ri -

f *p* Suivez.

en La.

en Ré.

guez.

Ai - mons! ai - mons! ai - mons! ai - mons!

Ai - mons! ai - mons! Vé - nus ra - vit nos cœurs! Ai - mons! ai -

Ai - mons! ai - mons! Vé - nus ra - vit nos cœurs! Ai - mons! ai -

Ai - mons! ai - mons! Vé - nus ra - vit nos cœurs! Ai - mons! ai -

ai - mons! ai - mons ai - mons! ai - mons! ai - mons!

_mons! Point de vaines ri - gueurs! Ai - mons! ai - mons!

_mons! Point de vaines ri - gueurs! Ai - mons! ai - mons!

_mons! Point de vaines ri - gueurs! Ai - mons! ai - mons! ai - mons ai - mons!

Ai - mons li - bres d'en - vi - e! Ai - mons! car c'est la vi - e! Tris - te

Col C-B

A.T.1.

fo - li - e Quand on l'oubli - e! L'amour seul remplit nos jours. Du soir jus - qu'à l'au - ro - re, La

p *mf* *suivez.* *rit.* *suivez.* *suivez.* *suivez.*

ter - re l'im - plo - ré: Aïmons tous aimons en - co - re; Vi - vre, c'est ai - mer tou - jours!

p *fz* *f* *f* *f* *f* *f*

559

Pl^{te} Fl.

G^{de} Fl.

fz

f

p

p

f arco.

sf arco.

f arco.

f cresc.

a tempo

Ai-mons, ai-mons, ai-mons, ah!

f pizz.

arco.

fp

a tempo.
 a tempo.
 a tempo.
 a tempo.
 mons li - bres d'en - vi - e! Ai - mons! car c'est la vi - e! Triste fo - li - e! Quand on l'oubli - e! L'amour.
 a tempo.

ai - mons ai - mons! Sa - chons aimer tou - jours! Ai - mons! ai - mons!

ai - mons! ai - mons! Sa - chons aimer tou - jours! Ai - mons! ai - mons!

ai - mons! ai - mons! Sa - chons aimer tou - jours! ai - mons Ai - mons! ai - mons ai -

A. T. 1.

Ai - mons ai - mons ai - mons ai - mons tou - jours!

ai - mons!

- mons!

- mons!

- mons!

ai - mons!

ai - mons!

ai - mons!

ai - mons!

en Hallelujah

PAS DE DEUX.

Maestoso. (108 =)

Grande Flûte.

Hautbois.

Clarinettes en Ut.

Trompettes
en Ut.

Pistons en Si b.

Cors en Sol.

Cors en Ut.

Bassons.

1^{re} et 2^e Trombones.

5.^e Trombones
et Ophicléide.

Timbales.

Violons.

Altos.

Violoncelles.

Contre - Basses.

A. T. 1.

Allegretto. (Met: 80 = ♩)

grazioso.

dol.

dol.

dol.

dol.

C^{ma} la C-B.

Cors en Ut.

1^o

p

Cors en Ut.

First system of musical notation, measures 1-8. The score includes parts for Cors en Ut (Horn in C), B^{ns} (Bassoon), and Canto (Soprano). The Cors en Ut part begins in measure 3 with a *p* (piano) dynamic. The B^{ns} part also begins in measure 3 with a *p* dynamic. The Canto part begins in measure 3 with a *p* dynamic. The Canto part has a *f* (forte) dynamic in measure 4. The Canto part has a *canto.* marking in measure 4. The Canto part has a *f* (forte) dynamic in measure 5. The Canto part has a *f* (forte) dynamic in measure 6. The Canto part has a *f* (forte) dynamic in measure 7. The Canto part has a *f* (forte) dynamic in measure 8.

P.^{te} Fl.

Second system of musical notation, measures 9-16. The score includes parts for P.^{te} Fl. (Piccolo Flute), Cors (Horn), B^{ns} (Bassoon), and Canto (Soprano). The P.^{te} Fl. part begins in measure 9 with a *tr* (trill) marking. The Cors part begins in measure 9 with a *tr* (trill) marking. The B^{ns} part begins in measure 9 with a *tr* (trill) marking. The Canto part begins in measure 9 with a *tr* (trill) marking. The Canto part has a *f* (forte) dynamic in measure 10. The Canto part has a *f* (forte) dynamic in measure 11. The Canto part has a *f* (forte) dynamic in measure 12. The Canto part has a *f* (forte) dynamic in measure 13. The Canto part has a *f* (forte) dynamic in measure 14. The Canto part has a *f* (forte) dynamic in measure 15. The Canto part has a *f* (forte) dynamic in measure 16.

Clar:

Score for the first system, measures 1-8. The instruments and their parts are:

- Clar:** Clarinet part, measures 1-8.
- Cors en Ut:** Horn in E-flat part, measures 1-8.
- B^{ns}:** Bassoon part, measures 1-8.
- Fl:** Flute part, measures 1-8.
- Clar:** Clarinet part, measures 1-8.
- Cors:** Horn part, measures 1-8.
- B^{ns}:** Bassoon part, measures 1-8.
- Fl:** Flute part, measures 1-8.
- Clar:** Clarinet part, measures 1-8.
- Cors:** Horn part, measures 1-8.
- B^{ns}:** Bassoon part, measures 1-8.
- Fl:** Flute part, measures 1-8.

Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando).

Score for the second system, measures 9-16. The instruments and their parts are:

- G^{de} Fl:** Grand Flute part, measures 9-16.
- Hautb:** Hautbois part, measures 9-16.
- Clar:** Clarinet part, measures 9-16.
- Cors:** Horn part, measures 9-16.
- B^{ns}:** Bassoon part, measures 9-16.
- Fl:** Flute part, measures 9-16.
- Clar:** Clarinet part, measures 9-16.
- Cors:** Horn part, measures 9-16.
- B^{ns}:** Bassoon part, measures 9-16.
- Fl:** Flute part, measures 9-16.
- Clar:** Clarinet part, measures 9-16.
- Cors:** Horn part, measures 9-16.
- B^{ns}:** Bassoon part, measures 9-16.
- Fl:** Flute part, measures 9-16.

Dynamic markings include *cres.* (crescendo), *f* (forte), *p* (piano), and *tr* (trill).

Cors en Fa.

Cors en Ut.

Bⁿ

1^o

p

p

dol.

dol.

dol.

Fl.

Hautb.

Clar.

Tromp.

Piccl.

Cl. Fa. 4^e

Cl. U.

Bⁿ

Tromb.

A. T. 1.

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamics. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

The staves are arranged in two systems. The first system includes staves for the first flute (C^{me} la P^{re} Fl.), the first violin (1^o), the second violin, the viola, the first cello (C^{me} la C. B.), and the first bassoon. The second system includes staves for the second flute, the second violin, the viola, the second cello, and the second bassoon.

Key markings include "C^{me} la P^{re} Fl." and "C^{me} la C. B." for the first and second flutes and cellos. The first violin is marked "1^o". The second violin is marked "2^o". The viola is marked "Viola". The first cello is marked "C^{me} la C. B.". The first bassoon is marked "Bassoon".

Dynamics include "p" (piano) and "tr" (trill). The notation also includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical notation, numbered 349, contains a complex arrangement of staves. The notation includes various musical symbols such as trills (tr), 8va markings, and dynamic markings like *f* and *ff*. The staves are organized into systems, with some staves showing rests and others showing active musical notation. The notation is written in a style typical of 19th-century musical manuscripts.

This page of musical notation, numbered 350, contains the following staves and parts:

- Flute 1 (Fl. 1^{re}):** The second staff from the top, marked with a double bar line and repeat signs.
- Flute 2 (Fl. 2^e):** The third staff from the top, marked with a double bar line and repeat signs.
- Violin 1 (V. 1):** The fourth staff from the top, marked with a double bar line and repeat signs.
- Violin 2 (V. 2):** The fifth staff from the top, marked with a double bar line and repeat signs.
- Viola:** The sixth staff from the top, marked with a double bar line and repeat signs.
- Cello:** The seventh staff from the top, marked with a double bar line and repeat signs.
- Bass:** The eighth staff from the top, marked with a double bar line and repeat signs.
- Trumpet 1 (T. 1^{re}):** The ninth staff from the top, marked with a double bar line and repeat signs.
- Trumpet 2 (T. 2^e):** The tenth staff from the top, marked with a double bar line and repeat signs.
- Trumpet 3 (T. 3^e):** The eleventh staff from the top, marked with a double bar line and repeat signs.
- Brass Section:** The twelfth staff from the top, marked with a double bar line and repeat signs.
- Woodwind Section:** The thirteenth staff from the top, marked with a double bar line and repeat signs.
- String Section:** The fourteenth staff from the top, marked with a double bar line and repeat signs.

This page of musical notation, numbered 351, contains a complex arrangement of musical staves. The notation is written in a system of staves, likely for a multi-instrument ensemble or a large choir. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are also dynamic markings such as *8^a*, *à 2*, and *b^e*. The notation is dense and intricate, with many beamed notes and complex rhythmic patterns. The page is divided into measures by vertical bar lines, and the music concludes with a double bar line at the end of the system.

Andantino (Met: 50 = ♩ .)

Cors en Fa.

First system of the musical score, measures 1-6. The score is in 6/8 time and F major. It features five staves: Cors en Fa (top), Violoncello (dol.), Violoncello and Contrabasso (pizz.), and two staves for the Bassoon (B^{ns}). The Cors en Fa part has a long rest in measures 1-2, then enters in measure 3. The Violoncello part has a long rest in measures 1-2, then enters in measure 3. The Violoncello and Contrabasso part has a long rest in measures 1-2, then enters in measure 3. The Bassoon part has a long rest in measures 1-2, then enters in measure 3. The Violoncello part has a long rest in measures 1-2, then enters in measure 3. The Violoncello and Contrabasso part has a long rest in measures 1-2, then enters in measure 3. The Bassoon part has a long rest in measures 1-2, then enters in measure 3.

Clari en Sib.

1^o

Second system of the musical score, measures 7-12. The score is in 6/8 time and F major. It features five staves: Clari en Sib. (top), Cors. (second), Bassoon (B^{ns}), Violoncello (pizz.), and Violoncello and Contrabasso (pizz.). The Clari en Sib. part has a long rest in measures 7-8, then enters in measure 9. The Cors. part has a long rest in measures 7-8, then enters in measure 9. The Bassoon part has a long rest in measures 7-8, then enters in measure 9. The Violoncello part has a long rest in measures 7-8, then enters in measure 9. The Violoncello and Contrabasso part has a long rest in measures 7-8, then enters in measure 9.

Fl:

353

8^a

Hautb.

Clar.

Cors.

B^{ns}

arco.

canto marcato.

pizzic.

8^a

Cors en Ut.

pizz.

arco.

First system of musical notation, measures 1-8. The score includes staves for Hautb. 4^e, Clar., Cors en Ut., B^{ns}, and strings. The Clarinet part has a 'à 2' marking in measure 6. The string section is marked 'arco.' in measure 1.

Hautb. 4^e

Clar.

Cors en Ut.

B^{ns}

arco.

à 2

Second system of musical notation, measures 9-16. The score includes staves for Clar., Cors., B^{ns}, and strings. The Clarinet part has a 'cres.' marking in measure 9. The string section has a 'pizz.' marking in measure 16.

Clar.

cres.

Cors.

B^{ns}

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

f

p

p

p

pizz.

A musical score for three woodwind instruments: Flute (Fl.), Clarinet (Clar.), and Bassoon (B^{ns}). The score is written on three staves, each with a key signature of one flat (B-flat) and a common time signature (C). The Flute staff is the top staff, the Clarinet staff is the middle staff, and the Bassoon staff is the bottom staff. The music is written in a single system with seven measures. The first six measures show the instruments playing a series of chords and single notes, with the Flute and Clarinet playing a melody line and the Bassoon providing a harmonic accompaniment. The seventh measure shows the instruments playing a final chord, with the Flute and Clarinet playing a melody line and the Bassoon providing a harmonic accompaniment. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The paper is aged and slightly discolored, with some visible wear and tear. The overall appearance is that of a historical musical manuscript.[illegible]

Fl.

Clar.

Cors en Fa.

B^{ns}.

pizzic.

arco.

pizzic.

arco.

pizzic.

arco.

[illegible]

Allegretto.

Fl:

Clar. en La.

Tromp. en Mi.

Pist. en La.

en Mi.

Triangle.

p

Allegretto.

358 Allegro. (M. 92 = ♩)

1^{re} Fl. *Stacc.*

2^{de} Fl. 8 *Stacc.*

Pizz.

Pizz.

Pizz.

Vclles et C.-B. *Pizz.*

Allegro.

8

8

Hautb.

Hautb

This image shows a page from a musical score, likely for a woodwind quintet. The score is written on seven staves. The first three staves are for the Flute (Fl.), Clarinet (Cl.), and Bassoon (B.). The remaining four staves are for the Oboe (Ob.), English Horn (Eng. H.), and Bass (B.). The music is in 3/4 time and features various musical notations, including notes, rests, and trills. The score is written in a single system, with measures grouped by vertical bar lines. The notation is clear and legible, with a focus on the woodwind parts.

[illegible]

Fl. 8

Hautb.

Cl.

Tromp en MI.

C^{ps} en LA.

C^{ps} en MI.

B^{ns}

Tromb.

Timb.

Arco.

Arco.

Arco.

Col - C-B.

A. T. 1.

1^{re} Fl.

2^{de} Fl.

Hautb. à 2.

Cl en UT. à 2.

Tromp en UT.

Cornets en sib.

C^{rs} en SOL.

C^{rs} en UT.

B^{ns}

1^{re} et 2^e Tromb.

3^e Tromb.

Ophic.

Timb.

Moderato.

Moderato.

This page of musical notation is a score for a symphony, featuring multiple staves for various instruments. The notation includes notes, rests, and dynamic markings. The instruments are arranged in a standard symphonic layout, with strings at the bottom and woodwinds and brass at the top. The score is written in a single system, with measures grouped by bar lines. The notation is in a standard musical notation style, with treble and bass clefs. The page number 363 is in the top right corner. The score includes dynamic markings such as *p* (piano), *Mezzo forte*, and *Dol.* (dolce). The notation is in a single system, with measures grouped by bar lines. The page number 363 is in the top right corner. The score includes dynamic markings such as *p* (piano), *Mezzo forte*, and *Dol.* (dolce).

This page of musical notation, numbered 364, contains a complex arrangement of staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'Cresc.' (Crescendo). The page is numbered 364 in the top left corner.

This page contains 16 staves of musical notation. The notation is arranged in two systems of eight staves each. The first system (staves 1-8) features complex rhythmic patterns with many beamed notes and rests. The second system (staves 9-16) continues the musical piece, with some staves showing dynamic markings such as 'Dol.' (Dolce) and 'à 2.' (allegretto). The notation is written in a standard musical script with various clefs and note values.



This page of musical notation, numbered 366, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The staves are organized into a system, with some staves grouped together. A large 'X' mark is visible at the bottom right of the page.

[illegible]

2^e ÉCHO.

Cl. Poco allegretto.
Solo. *tr*

Pizz.

Pizz.

Pizz.

Vlles et C-B.

Vlles

C-B.

3

3

The musical score is arranged in three systems, each with five staves. The first system includes a Clarinet (Cl.) staff with a 'Solo.' marking and trills, followed by three Pizzicato (Pizz.) string staves and a Violins and Celli/Bass (Vlles et C-B.) staff. The second system continues the instrumental parts, with the Violins and Celli/Bass staff labeled 'Vlles' and 'C-B.' separately. The third system features more complex rhythmic patterns, including triplets (marked '3') in the Clarinet and Violins staves. The tempo is 'Poco allegretto'.



The first system of musical notation consists of six staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills and a crescendo marking. The second staff is in treble clef with a key signature of one flat (Bb) and contains a simple harmonic line. The third staff is in treble clef with a key signature of one flat (Bb) and contains a simple harmonic line. The fourth staff is in alto clef with a key signature of one flat (Bb) and contains a simple harmonic line. The fifth staff is in bass clef with a key signature of one flat (Bb) and contains a simple harmonic line. The sixth staff is in bass clef with a key signature of one flat (Bb) and contains a simple harmonic line.



The second system of musical notation consists of six staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills. The second staff is in treble clef with a key signature of one flat (Bb) and contains a simple harmonic line. The third staff is in treble clef with a key signature of one flat (Bb) and contains a simple harmonic line. The fourth staff is in alto clef with a key signature of one flat (Bb) and contains a simple harmonic line. The fifth staff is in bass clef with a key signature of one flat (Bb) and contains a simple harmonic line. The sixth staff is in bass clef with a key signature of one flat (Bb) and contains a simple harmonic line.



The third system of musical notation consists of six staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills and a crescendo marking. The second staff is in treble clef with a key signature of one flat (Bb) and contains a simple harmonic line. The third staff is in treble clef with a key signature of one flat (Bb) and contains a simple harmonic line. The fourth staff is in alto clef with a key signature of one flat (Bb) and contains a simple harmonic line. The fifth staff is in bass clef with a key signature of one flat (Bb) and contains a simple harmonic line. The sixth staff is in bass clef with a key signature of one flat (Bb) and contains a simple harmonic line.

Fl.

Hautb.

Cl.

C^{ps}

B^{us}

Arco.

Arco.

Arco.

Arco.

3^e ÉCHO.

B^{us} Allegretto: (M. 104 = ♩)

p

Dol.

Dol.

Dol.

Dol.

Fl. ⁸

Cl. ⁸

B^{us} ⁸

⁸

Vlles

C-B

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

C^{is} en FA.

B^{us} ⁸

Vlles et C-B.

A. T. 1.

Fl.

Cl.

C¹⁵

B¹⁵

Vlles

C.B.

FINAL

Allegro. (M. 120 = ♩)

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes
en LA.

Trompettes
en RÉ.

Cornets à pistons
en LA.

Cors en LA.

Cors en RÉ.

Bassons.

1^{re} et 2^e
Trombones.

3^e Trombone et
Ophicléide.

Timbales

Triangle.

G^{ss}e-Caisse et
Cymbales.

Violons.

Altos.

Violoncelles.

Contre-Basses.

Allegro.

f

A 1 4

The musical score consists of 16 staves, organized into two systems of eight staves each. The first system (top) is in the key of B-flat major (one flat) and 2/4 time. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The second system (bottom) is in the key of C minor (two flats) and 2/4 time. It continues the musical themes with similar rhythmic complexity and dynamic contrasts. The notation is dense, with many sixteenth and thirty-second notes, and some rests. The page is numbered 574 and 582 in the top left corner.

This page of musical notation is densely packed with handwritten notes and rests. It consists of approximately 18 staves, organized into several systems. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, often beamed together in groups. There are also rests and some longer note values. Dynamic markings are present, including 'mf' (mezzo-forte) and 'a 2' (possibly indicating a second ending or a specific articulation). The paper is aged and shows some staining, particularly towards the bottom right. The overall style is characteristic of 18th or 19th-century manuscript notation.

This page of musical notation, numbered 376, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'Dol.' (Dolore) appearing multiple times, 'p' (piano), 'sf' (sforzando), and 'Col. C. - B.' (Color C. - B.). The notation is organized into several systems, with some staves featuring a '2' indicating a second ending or measure. The overall layout is typical of a musical score from the 19th or 20th century.

Fl.

Cl.

C^{ps}

B^{ps}

Tr.

V^{ln} C-B

sf

8

f

sf

f

Fl 8

Hautb.

Cl.

C^{ps}

B^{ps}

f

sf

f

sf

f

10

tr.

Fl.

Hautb.

Cl.

Tromp.

Cornet à pistons.

C^{rs}

B^{us}

Tromb.

Timb.

Tran.

G^{ss} C^{ss}

Col. C. B.

8

à 2.

f

ff

//

This page of musical notation is organized into two main systems, each containing six staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system (top half) features a variety of note values, including eighth and sixteenth notes, and rests. The second system (bottom half) includes a staff with a double bar line and a repeat sign, indicating a section that is repeated. The paper is aged and shows some discoloration and wear along the edges.

This page contains a handwritten musical score on 11 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The staves are organized into two main systems, each with five staves. The first system (staves 1-5) begins with a treble clef and a key signature of one sharp (F#). The second system (staves 6-10) begins with a bass clef and a key signature of one flat (Bb). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as 'p' (piano) are visible on several staves. The page is numbered '56' in the top right corner. There are some handwritten annotations and corrections throughout the score, particularly in the first system.

This page of musical notation consists of 16 staves, organized into four systems of four staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), and a variety of note values including eighth and sixteenth notes, often beamed together in groups. Dynamics are indicated by letters: *f* (forte), *p* (piano), and *ff* (fortissimo). A repeat sign (//) is present in the first staff of the fourth system. The notation is dense, with many notes and rests, suggesting a complex musical piece. The page is numbered 574 and 582 in the top left corner.

This page of musical notation is densely packed with handwritten notes and rests. It consists of approximately 15 staves, organized into several systems. The notation includes a variety of note values, such as eighth and sixteenth notes, often beamed together in groups. There are also rests and some larger note values. Dynamic markings are present, including 'mf' (mezzo-forte) and 'a 2.' (possibly indicating a second ending or a specific articulation). The paper is aged and shows some staining, particularly along the right edge. The overall style is characteristic of 18th or 19th-century manuscript notation.

This page of musical notation, numbered 584, contains 18 staves of music. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* (fortissimo) and *f* (forte). The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The staves are arranged in a single system, with each staff containing a single melodic line. The notation is highly detailed, with many slurs and ties indicating complex phrasing. The page is a single leaf from a larger manuscript, with the binding visible on the left edge.

This page contains a complex musical score for multiple instruments or voices. The notation is written in black ink on aged, slightly yellowed paper. The score is organized into systems of staves. The top system consists of seven staves, with the first six containing dense, fast-moving melodic lines and the seventh staff being mostly empty. The middle system consists of seven staves, with the first six containing dense, fast-moving melodic lines and the seventh staff being mostly empty. The bottom system consists of seven staves, with the first six containing dense, fast-moving melodic lines and the seventh staff being mostly empty. The notation includes various musical symbols, such as treble and bass clefs, key signatures, and complex rhythmic patterns. The page is numbered 535 in the top right corner.

Col. C-B.

//

//

//

This page of musical notation, numbered 586, contains a complex arrangement of multiple staves. The notation is written in a system of staves, likely for a large ensemble or orchestra. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and is marked with various dynamics such as *ff* (fortissimo) and *f* (forte). There are also markings for *a 2.* (second ending) and *ff* (fortissimo) throughout the piece. The notation is dense and covers the entire page, with some staves showing rests or double bar lines. The overall style is characteristic of classical or romantic era musical manuscripts.

This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or orchestra. The page is numbered 387 in the top right corner. The notation is written on 18 staves, arranged in three groups of six. The first group of six staves (top) uses treble clefs and contains complex, fast-moving melodic lines with many beamed sixteenth and thirty-second notes. The second group of six staves (middle) uses bass clefs and contains more rhythmic, chordal patterns, possibly for a keyboard or string ensemble. The third group of six staves (bottom) also uses bass clefs and contains similar rhythmic patterns. A large, dark ink blot or hole is visible on the right side of the page, partially obscuring the notation on the fourth staff of the first group. The paper is aged and shows some discoloration and wear.

INTRODUCTION.

Maestoso. (M. 96 = ♩)

Petite Flûte.
 Grande Flûte.
 Hautbois.
 Clarinettes en L.
 Trompettes en RÉ.
 Cornets en Sib.
 Cors en SOL.
 Cors en RÉ.
 Bassons.
 1^{er} et 2^e Trombones.
 3^e Tromb. et Oph.
 Timbales.
 Triangle.
 Crotalles.
 Tambour de Basque.
 Cymbales.
 Grosse-Caisse.
 Violons.
 Altos.
 Soprani.
 Contralti.
 Tenori.
 Bassi.
 Violoncelles.
 Contre-Basses.
 Harpes.

CHOEUR

C^{me} les C-B. // // // //

Rall.

Gloire à Bacchus! gloire à Bacchus! gloi - re gloi - re à Bacchus! gloire à Bac - chus!

Gloire à Bacchus! gloire à Bacchus! gloi - re gloi - re à Bacchus! gloire à Bac - chus!

Gloire à Bacchus! gloire à Bacchus! gloi - re gloi - re à Bacchus! gloire à Bac - chus!

rallent.

Fl.

Hautb.

Cl.

C^{rs}

B^{ons}

Timb.

Triang.

Crotalles.

Tamb. de basque.

Cymb.

G^{sse}-C^{sse}

p pizz.

p pizz.

p pizz.

p

Harpes. p

This page of musical notation is organized into several systems of staves. The top system consists of five staves, with the first four in treble clef and the fifth in bass clef. The second system also has five staves, with the first four in treble clef and the fifth in bass clef. The third system consists of five staves, with the first four in treble clef and the fifth in bass clef. The fourth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The fifth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The sixth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The seventh system consists of five staves, with the first four in treble clef and the fifth in bass clef. The eighth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The ninth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The tenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The notation includes various musical symbols, such as clefs, key signatures, and note values. Some staves have additional markings, such as 'pizz.' and 'alco.'.

This page contains a musical score for 18 staves, organized into three systems of six staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (staves 1-6) features complex melodic lines in the upper staves and a more rhythmic bass line. The second system (staves 7-12) shows a continuation of the melodic themes with some rests. The third system (staves 13-18) includes performance instructions: 'pizz.' (pizzicato) on staff 13 and 'arco.' (arco) on staff 14. The score concludes with a final measure on staff 18.

This page contains a handwritten musical score on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and notes of different durations. The first system (staves 1-6) features complex melodic lines with many beamed notes and rests. The second system (staves 7-12) consists of a series of chords, mostly dyads, written in a more rhythmic, repetitive style. The third system (staves 13-18) includes some melodic movement, with the word "pizz." (pizzicato) appearing above notes on staves 13 and 14. The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical score on page 394. The page contains multiple staves of music, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and beams. A marking "à deux" is visible on the third staff from the top. The score is organized into measures across the staves.

This musical score page, numbered 395, contains the following parts and markings:

- Top Section (Measures 1-7):** Features a complex melodic line in the upper staves, likely for a woodwind or string instrument, with various rhythmic patterns and slurs.
- Triangle:** A percussion part starting in measure 3, indicated by the label "Triangle." and a single note in each subsequent measure.
- Cymbale:** A percussion part starting in measure 1, indicated by the label "Cymbale" and a single note in each subsequent measure, with a dynamic marking of *p* (piano).
- Vocal Parts:**
 - Tenori (Tenors):** Indicated by the label "Tenori." and a dynamic marking of *f* (forte). They sing the phrase "Evo.è" in measures 1 and 2.
 - Bassi (Basses):** Indicated by the label "Bassi." and a dynamic marking of *f* (forte). They also sing the phrase "Evo.è" in measures 1 and 2.
- Bottom Section (Measures 3-7):** Features a steady accompaniment in the lower staves, likely for a piano or organ, with a consistent rhythmic pattern.

This page of musical notation, numbered 396, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The staves are organized into several systems, with some staves featuring multiple clefs and key signatures. The notation is dense and detailed, typical of a musical score for a large ensemble or orchestra. The page is divided into measures by vertical bar lines, and the notation is written in a clear, legible style.

A. 7. 1.

This page of musical notation is for a choir and orchestra. It consists of 18 staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom four staves are for the piano accompaniment, with two staves for the right hand and two for the left hand. The middle four staves are for the choir, with two staves for the Soprano and Alto parts and two for the Tenor and Bass parts. The music is in G major, indicated by one sharp (F#) on the key signature. The time signature is 4/4. The vocal parts have lyrics: "Evo-ë!". The piano accompaniment features a variety of musical textures, including arpeggiated chords, block chords, and moving lines. The notation is in a standard musical style with notes, rests, and bar lines.

Evo-ë!

Evo-ë!

Evo-ë!

A. T. 1.

This musical score page, numbered 399, contains the following parts and staves:

- Flute 1:** Melodic line with eighth and sixteenth notes.
- Flute 2:** Melodic line with eighth and sixteenth notes.
- Tromp. (Trumpets):** Melodic line with eighth and sixteenth notes.
- Cornets:** Melodic line with eighth and sixteenth notes.
- Clarinets:** Melodic line with eighth and sixteenth notes.
- Bassoon:** Melodic line with eighth and sixteenth notes.
- 1^{re} et 2^e Tromb. (1st and 2nd Trombones):** Melodic line with eighth and sixteenth notes.
- 5^e Tromb. et Oph. (5th Trombone and Ophicleide):** Melodic line with eighth and sixteenth notes.
- Triang. (Triangle):** Rhythmic pattern.
- Crotalles et Tamb. (Crotals and Tambourine):** Rhythmic pattern.
- Cymb. (Cymbal):** Rhythmic pattern.
- Violins I and II:** Melodic lines with eighth and sixteenth notes.
- Violas:** Melodic line with eighth and sixteenth notes.
- Celli and Double Basses:** Melodic lines with eighth and sixteenth notes.
- Vocal Parts:** Three vocal staves with lyrics "Evo-é!" and dynamic markings *f* and *p*.

The score is written in G major (one sharp) and 2/4 time. The bottom of the page is marked "A. T. 1."

A handwritten musical score on aged, yellowed paper. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as clefs (treble and bass), key signatures (sharps and naturals), time signatures, and notes (quarter, eighth, and sixteenth notes, as well as rests). There are also dynamic markings like *f* (forte) and *pizz* (pizzicato). The text "Evo.è!" is written in several places, likely indicating a vocal or instrumental entry. The handwriting is in black ink, and the paper shows signs of age, including discoloration and some wear along the edges.

The musical score is arranged in two systems of staves. The top system includes staves for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and a vocal part. The bottom system includes staves for brass (trumpets, trombones, tuba) and another vocal part. The notation is complex, with many beamed notes and rests. The key signature is one sharp (F#), and the time signature is 3/4. The page contains several measures of music, with some parts marked 'cres' (crescendo) and 'à deux' (duet). The bottom of the page has the text 'A. T. A.'.

Handwritten musical score for a large ensemble, featuring multiple staves with musical notation, lyrics, and performance instructions.

Lyrics:

I - o Bac - chus Di - o - ny - sus! I - o Bac - chus viens dans ce

Performance Instructions:

- p* (piano)
- cres* (crescendo)
- arco.* (arco)
- f* (forte)

Other markings:

- deux.*
- Evo-ë!*
- cen*
- do*
- Cymba-ë.*

Page Number: A. T. 1

Musical score for a choral and instrumental piece, page 405. The score features multiple staves for voices and instruments. The vocal parts have lyrics in French. The instrumental parts include woodwinds, strings, and a basso continuo. The score is written in G major and 4/4 time. The page number 405 is in the top right corner.

The score includes the following lyrics:

lieu Di - o - ny - sus, ô jeu - ne Dieu! viens sans re - tard Dieu de Na -
 E - vo - é! E - vo - é! E - vo - é! E - vo - é! E - vo - é! E - vo - é!
 E - vo - é! E - vo - é! E - vo - é! E - vo - é! E - vo - é! E - vo - é!

The score also includes the following markings:

crescendo
 arco
 p
 arco
 p

tr *tr* *tr* *tr* *tr* *tr* *tr*

p *crescendo*

sempre *sempre* *sempre* *sempre* *sempre* *sempre*

eres *eres* *cen* *cen* *do* *do*

nos Ver-ser les flots de ton nec-tar Viens sans re-tard Dieu de Na-xos Ver-ser les flots de ton nec-tar

Exo-ë! *Exo-ë!* *Exo-ë!* *Exo-ë!* *Exo-ë!* *Exo-ë!*

sempre

Trill markings (tr) are present above the vocal line in measures 1, 2, 3, 4, 5, and 6.

Lyrics: bord! Gloire au Dieu fort au Dieu vainqueur! Douce lueur coule à plein bord! Gloire au Dieu fort au Dieu vain-

Vocal line includes: Evo-ë, Evo-ë!, Evo-ë!, Evo-ë!, Evo-ë!, Evo-ë!

[illegible]

tr  tr  tr  tr 

G. ^{ssu} C. ^{ssu} et Cymballes.

queur Gloire au Dieu fort au Dieu vainqueur Gloire au Dieu fort au Dieu vainqueur!

Evo-é! Evo-é! Evo-é! Evo-é!

Gloire à Bacchus! il règne en

Gloire à Bacchus! il règne en

C^{mp} les C-R. //

A. T. 1

maître sur la terre. Gloire à Bacchus le Dieu toujours jeune et vainqueur!

I - o Bacchus ô jeu - ne

Dieu Di-o-ny-sus règne en ce lieu!

Il est le roi de la ter-re; Le monde est son tri-butai-re.

Il est le roi de la ter-re; Le monde est son tri-butai-re.

à deux.
à deux.

E-vo-é! E-vo-é!
Gloi - - - re,
Gloi - - - re,

E-vo-é! E-vo-é!
gloi - - - re,
gloi - - - re,

I - o Bac-chus o jeu - ne
gloire au Dieu vain - -
gloire au Dieu vain - -

A. T. 1.

Dieu Di - o - ny - sus règne en ce lieu!

- queur!

- queur!

Gloire à Bac - chus! il règne en maître sur la

Gloire à Bac - chus! il règne en maître sur la

Tompha

Tompha

Exo-è! Exo-è! Exo-è!

ter - re. Gloire à Bacchus le Dieu toujours jeu-ne et vainqueur!

I - ô Bacchus, ô jeu-ne

[illegible]

[illegible]

Handwritten musical score on page 417. The score is written on multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple staves. The handwriting is in ink, and the paper shows signs of age and wear.

Key markings and notations include:

- pp** (pianissimo) in the upper staves.
- p** (piano) in the upper staves.
- pizz.** (pizzicato) in the lower staves.
- morendo** (diminuendo) in the lower staves.
- 8** (octave) in the lower staves.
- lieu!** (lieu) in the lower staves.

Allegro. (♩ = 160)

Petite Flûte

Grande Flûte

Hautbois.

Clarinettes.
en UTTrompettes
en RÉ.

Cornets en Sib.

Cors en Sol.

Cors en RÉ.

Bassons.

Trombones.

Timbales.

Grosse Caisse.

Violons.

Altos.

LILIA.

OLYMPIA.

HELIOS.

SATAN.

Sopranos.

Ténors.

Basses.

Violoncelles.

Contre-Basses.

Harpes.

Allegro.

Allegro.

A. T. 1.

LILIA. **Récit.**
 HÉLIOS. Hélios! il est là... Tout est donc vrai! OLYMPIA.
 Grand Dieu! Que vient chercher cet homme en ce

Musical notation includes various staves with notes, rests, and dynamic markings such as *pizz.*, *arco.*, and *f*.

Andante.

Fl.

Hautb.

Clar.

Cornets.

Cors.

B^{us}.

Tromb.

Andante.

Vous.

Altos.

LILIA. mesuré.

Elle vient rappe-ler a ce-lui qui l'ou-bli-e Le serment so-len-nel qui devant Dieu nous

Andante. pizz.

Hautb.

Clar.

B^{us}.

Vous.

Altos.

OLYMPIA.

li - e... Hé-li-os, m'entends-tu? C'est toi qui tiens son sort; Choï-sis! pour toi le trône ou pour el-le la

pizz.

pizz.

pizz.

Clar. *changez en LA.*

Cors en RÉ

B^{ns}

Timb.

Vons

Altos.

LILIA. OLAMPIA. LILIA.

si tout est fi-ni pour moi! Que dit cet-te re-bel-le? Je dis, O-lympi-

elles et C-B

ff

a, que pour la foi chré-tien-ne Il est doux d'expi- rer sous la dent des li-

G^{de} Fl.
 P^{re} Fl.
 Hautb.
 Clar.
 Tromp.
 Cornets en LA.
 Cors. *f*
 B^{ns}
 Tromb.
 Timb.
 ons! *f*
 Devant ta cour sous toi je confes- se la nième Et jol - fic i-ci na
 Col C B *H* *H* *H*
f

vi-e Au Dieu que nous pri-ous! Lili-a!

HELIOS OLYMPIA

Attendez! je veux voir jusqu'où va son au

Plus de grâ-ce!

Plus de grâ-ce!

Plus de grâ-ce!

A. T. 1

Andantino

(♩ = 56)

Hautb. *p*
 Clar. *p*
 Cors
 Bns *p*
 Andantino.
 V^{les} et C-B
 da - ce!
 Andantino.

(Lilia se met à genoux)

Fl.
 Clar.
 Cors en RÉ.
 Bns
 LILIA (à demi voix et avec onction)
 Je crois au Dieu que tout le Ciel re - ve - re, Au Dieu qui tient l'in - fi - ni dans sa

Clar.

Cors. en RE.

main; Je crois au sang versé sur le Calvaire Où l'Homme -

-Dieu sau - va le gen - re hu - main! A l'Es - prit - Saint, l'ins - pi - ra - teur de

l'âme, Flambeau divin du passé tébreux, Qui fit pla-

cresc.

ner douze langues de flamme sur le céleste où pri- aient douze Hé-

suivez.

suivez.

suivez.

rit.

allegro

Allegro (♩ = 76)

Nul pardon pour elle Qu'elle aille à son sort! La femme ré bel le Mé-ri-te la mort! La femme ré
 Nul pardon pour elle Qu'elle aille à son sort! La femme ré bel le Mé-ri-te la mort! La femme ré
 Nul pardon pour elle Qu'elle aille à son sort! La femme ré bel le Mé-ri-te la mort! La femme ré

A. T. 1.

Andantino I.^o tempo.

429

LILIA.

(en s'animant peu à peu et debout)

C'est le seul Dieu qui regne sur le monde!

bellemérite la mort, lamort, la mort, lamort, la mort!

bellemérite la mort, lamort, la mort, lamort, la mort!

bellemérite la mort, lamort, la mort, lamort, la mort!

arco.

Harpes.

Andantino.

mon - de; Par lui l'im - pie un jour se - ra pu - ni!

Nul pardon pour elle Qu'elle aille à son
Nul pardon pour elle Qu'elle aille à son
Nul pardon pour elle Qu'elle aille à son

A. T. 1.

The musical score is written on 18 staves. The top 10 staves are for vocal parts, with lyrics in French. The bottom 8 staves are for instrumental parts, including a piano and a double bass. The score is in 3/4 time and features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). The lyrics are: "mon - de; Par lui l'im - pie un jour se - ra pu - ni!" followed by three lines of a chorus: "Nul pardon pour elle Qu'elle aille à son". The score is signed "A. T. 1." at the bottom.

musical score for a choral and instrumental piece, page 431. The score features multiple staves for voices and instruments. The lyrics are in French: "A son ap-pel que tout Chrétien ré-pon-de, Et qu'à ja-mais son Saint nom soit bé-ni!". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). The bottom of the page is marked "A T 1".

The musical score is written for a dramatic scene, featuring multiple staves for instruments and voices. The score includes dynamic markings such as *f*, *fp*, *cresc.*, and *arco*. The lyrics are in French and are written below the vocal staves.

The score is divided into two main sections. The first section consists of several staves of music, including a large section with a double bar line and a repeat sign. The second section begins with the vocal entry, marked with *mi!* and *La femme rebelle Mé-ri-te la mort!*. The vocal parts are written in a high register, with the lyrics clearly visible.

The instrumental parts include a variety of textures, from simple harmonic support to more complex passages. The score is well-organized, with clear markings for dynamics and articulation.

1^o

Près de son trône un trône glo-ri-eux!

Lafemme rébelle Mé-ri-te la mort!

Lafemme rébelle Mé-ri-te la mort!

Lafemme rébelle Mé-ri-te la mort!

A - près la

AT 1

musical score for a choral and instrumental piece, page 454. The score features multiple staves with vocal parts and piano accompaniment. The lyrics are in French, discussing mortality and the afterlife. The music includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "piu cresc."

Lyrics (French):

mort la vie est im mor tel les Et no tre tem ple est la por te des

La mort! la mort!

La mort! la mort!

La mort! la mort!

A. T. 1.

The musical score is written in French and includes vocal parts with lyrics and instrumental parts for strings and woodwinds. The lyrics are about the afterlife and the fate of a rebellious woman.

Vocal Lyrics:

cieux! A - près la mort la vie est im-mor-tel - le, Et no-tre

La femme rébelle Mé-ri-te la mort! La mort, la mort!

La femme rébelle Mé-ri-te la mort! La mort, la mort!

La femme rébelle Mé-ri-te la mort! La mort, la mort!

Instrumental Markings:

- f* (forte)
- divisi.* (divisi)
- arco* (arco)
- arco.* (arco)
- Col C-B* (Cello/Bass)

Allegro.

Casse, Grosse et Cymbales.

tombe est la porte des cieux!

Nul pardon pour elle Qu'elle aille à son sort! La femme rebelle Méritte la

Nul pardon pour elle Qu'elle aille à son sort! La femme rebelle Méritte la

Nul pardon pour elle Qu'elle aille à son sort! La femme rebelle Méritte la

Allegro.

A T 1

à 2.

OLYMPIA.

HÉLIOS.

Récit.

SATAN.

Qu'on l'emmène!

Laissez-
Arrêtez!

mort! Mérite la mort Mérite la mort, la mort, la mort, la mort, la mort!

mort! Mérite la mort Mérite la mort, la mort, la mort, la mort, la mort!

mort! Mérite la mort Mérite la mort, la mort, la mort, la mort, la mort!

Clar.

B^{ns}

Timb.

G^{ss} C.

Tam-tam

Vons

Altos.

SAT.

LILIA.

laissez vibrer.

la; méprisez sa fureur; car elle est insen- sé- e. Lui!... lui vivant!... Oh! non, non... vision fata- le!... c'est l'enfer c'est Sa-

Vlles et CB

Andante.

Andante.

SATAN.

-tan!

Eh! quoi! ma noble sœur, la fière Olympi- a, la beauté sans éga- le, l'i- dole de la

Andante. *fp*

B^{ns} 1^o

ter re, a peur d'une risa le!...

Tu veux avoir sa vi - e? Eh pour el - le qu'impor - te la

(à demi-voix)

mort!... Elle a la foi, ce menson - ge du cœur. Le chrétien croit toujours du Ciel s'ouvrir la

Hautb.

Clar.

B^{ns}

Changez en LA

por - te, Et que de ses bourreaux la mort le rend vain queur.... Non, non!

Clar.

Cors en RE.

2 Bassons.

Changez en LA

gloi - re! Quelle vi - ve! pour Voir jusqu'au der - nier moment, Pour voir son Héli -

Fl

Hautb.

Clar.

Trompettes en RE

Cornets.

Cors en LA

Bps

Tromb.

Timb.

S

B

os sur ton char de victoi re, Pour mau di-re son Dieu, Pour pleurer son a-mant! Ab! grâce!

HELIOS

f *ff*

1^{re} Flûte.

Hautbois

B^{ns}

Allegretto.

OLYMPIA.

(à Helios avec ironie)

Suis-la, suis-la donc, suis-

Allegretto.

1^{re} Flûte.

Cors en LA.

B^{ns}

la, si tu l'ai-mes, Vas au dé-sert, pauvre et joy-eux et joy-eux, Gou-ter, gou-

A T 1

Clar. en LA.

2^e

ter les dé li ces su pré mes Des a mants chre tiens ses a

Hautb.

1^{er} solo

2^e

yeux! Va, va, donc pe trir sur la pier re Le pain dur des

p

à ges pre miers, Et vi vre d'air et de pri è re Sous le dôme vert des pal miers! Suis la suis

la, suis-la donc, a bon don ne Des plai sirs à peine gou tés; Fuis

le bon-heur que l'or-gueil don-ne, L'or-gueil, ce roi des volup-

tés! Fuis cette O-lym-pi-a qui t'ai-me, Ce trône à l'éclat sans pa-

A. T. 1.

Timb en LA # UT #.

LILIA:
Hé - li - os! Hé - li - os!

OLYMPIA:
Hé - li - os! Hé - li - os!

HÉLIOS:
Hé - las! he - las!

SATAN:
- reil, sans pa - reil! Brise à ton front ce di - a.

Col C-B. // // // //

A. T. 1.

This musical score page, numbered 447, contains instrumental and vocal parts. The instrumental section at the top includes staves for Cors en RÉ, and other instruments. The vocal section below features parts for LILIA, OLYMPIA, and HÉLIOS. The lyrics are in French and appear at the bottom of the page.

Cors en RÉ.

LILIA

OLYMPIA

HÉLIOS

de me Plus ra-di- eux

que le so- leil!

Ma voix à

Bri- se, bri-

Faut-il bri-

Bri-se à ton

f

Col F

8

cet ins.tant su.prè me Son ne l'heu re de ton réveil, de ton réveil
 se à ton front ce dia.dè me Plus ra.di eux que le soleil, Plus radi.eux
 ser, bri.ser ce di.a.dè me Plus ra.di eux que le soleil, Plus radi.eux
 front ce di.a.dè me Plus ra.di eux que le soleil, Plus radi.eux

Col CB

de ton réveil! Ma voix à cet instant su - pré - me Son - ne l'heure de ton ré - veil!

que le soleil! Brise à ton front ce di - a - dème Plus ra - di - eux que le so - leil!

que le soleil! Faut - il bri - ser ce di - a - dème Plus ra - di - eux que le so - leil!

que le soleil! Brise à ton front ce di - a - dème Plus ra - di - eux que le so - leil!

A. T. 1.

Clar. *Allegro.* (♩ = 132)

B^{ns}

mf *p*

OLYMPIA.

SATAN.

Vlles et C. B. Unis. *marcato.*

Allegro.

O ter - ri - bles ins - tants!

Parle, réponds, dé - ci - de...

Par - le,

Hautb.

Clar.

B^{ns}

1^{re} Solo

LILIA.

Chré.

Dis un nom, je l'at - tends!

l'heu - re est ra - pi - de!

Vois i - ci la puis - san - ce!

Musical score for voices and instruments, measures 1-7. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment.

Lyrics:

 tien, songe à ta foi!

 HÉLIOS.

 Romps en - fin le si - len - ce!

 O ciel, inspire - moi!

 Chai - sis ta des - ti -

Musical score for instruments and voices, measures 8-14. The score continues from the previous page, featuring a vocal line with lyrics and a piano accompaniment.

Lyrics:

 E cri - te dans les cieux...

 A - veu - gle, ouvre les yeux!

 Hor - rible ou for - tu - né - e...

 - né - e...

 Ces

P^{te} Fl.

Fl.

Hautb.

Clar.

Tromp. en MI.

Cors en LA.

Cors en RÉ.

B^{ns}

Tromb.

Timb.

LILIA.

OLYMPIA.

HÉLIOS.

Violoncelles.

C^{me} la C. B.

C. Basses.

Mon der-nier cri t'ap-pel-le!

Re-bel-le à mon a-mour!

Quelle nuit que ce

_se d'être re-bel-le...

ere seen

ere seen

ere seen

ere seen

Ta sœur s'enchaîne à toi!

Toujours ton cœur hé si - te!..

jour!

La reine en cer t'in vi te.

A.T. 1.

ere seen

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line and piano accompaniment. The vocal line begins with the instruction "HÉLIOS (avec égarement)" and the lyrics "Oh! le délire est lo, dans mon front, dans mon â - me! Quelle inferna - le main y versa ce poi". The piano accompaniment consists of several staves with musical notation, including treble and bass clefs, and various musical symbols.

HÉLIOS (avec égarement)

Oh! le délire est lo, dans mon front, dans mon â - me! Quelle inferna - le main y versa ce poi

Clar. Allegro.

Clar. *f* *sf* *sp*

B^{ns} *sf* *sp*

son? Quel souffle de dé-mon me brû-le de sa

f *sp*

pizz. 12/8

pizz. 12/8

pizz. 12/8

flam-me! Il éteint ma pen-sée et bri-se ma-rai son... 12/8

pizz. 12/8

pizz. 12/8

Andante. (M. ♩ = 56)

Cor anglais.

Musical score for the first system, featuring multiple staves. The tempo is Andante (M. ♩ = 56). The key signature is one flat (B-flat). The time signature is 12/8. The score includes parts for Cor anglais, Cors en UT, B^{1^{re}, Sordini. arco., and LILIA. (en sanglotant). The lyrics for LILIA are: "Hélio! je t'appelle une dernière fois! Quand". The score is marked with dynamics *p* and *pp*.}

Andante.

Cor anglais.

Musical score for the second system, continuing the piece. The tempo remains Andante. The key signature is one flat (B-flat). The time signature is 12/8. The score includes parts for Cor anglais, Sordini. arco., and LILIA. The lyrics for LILIA are: "tumétais fidèle, Tu connais, sais ma voix. Sans toi tous les em". The score is marked with dynamics *p* and *pizz*.

Cor en LA.

Cor en UT.

B^{as}

pi res Ne seraient rien pour moi, Ce cœur, — ce cœur que tu dé

arco.

Cor anglais.

Cor en LA.

Timb.

pp

ppp

chi res Ne s'rempli n'est rempli que de toi!

(A Satan)

Perdu pour nous! per

(Parlé)

Lili Lili a

V^{lles} et C. B. Unis.

pizz.

Fl.
 Fl.
 Cor anglais.
 Clar. en sib
 Tromp. en E.
 Cor en LA
 Cors en sib grave.
 B.
 Tromb.
 Timb.
 senza sordini.
 senza sordini.
 senza sordini.
 dul.
 SATAN.
 arco.
 Espère, rejil va l'abandon ner, sa Lili-a si chè-re.
 C^{me} la C.B. H H H

The musical score is written for a symphony orchestra and a vocal soloist (SATAN). The instruments and parts are arranged as follows:

- Flute (Fl.):** Two staves, both in common time (C). The first staff has a key signature of one flat (Bb). The second staff has a key signature of one flat (Bb).
- Clarinet (Clar. en sib):** One staff, common time (C), key signature of one flat (Bb).
- Trumpet (Tromp. en E.):** One staff, common time (C), key signature of one flat (Bb).
- Horn (Cor en LA):** One staff, common time (C), key signature of one flat (Bb).
- French Horn (Cors en sib grave):** One staff, common time (C), key signature of one flat (Bb).
- Bassoon (B.):** One staff, common time (C), key signature of one flat (Bb).
- Trombone (Tromb.):** One staff, common time (C), key signature of one flat (Bb).
- Timpani (Timb.):** One staff, common time (C), key signature of one flat (Bb).
- SATAN:** One staff, common time (C), key signature of one flat (Bb). The lyrics are: "Espère, rejil va l'abandon ner, sa Lili-a si chè-re." The SATAN part is marked "dul." (dulcissimo).
- Arco:** One staff, common time (C), key signature of one flat (Bb). The music is marked "arco." and "sp" (sforzando).

Lento

460

Clar. Più lento.

1^o Solo Cors en si b

B^{ns} 1^o Solo.

f

Più lento.

plus lent

Va donc, va, désho - no - re Sa - pure té! Retourne vivre en - co - re A son cô -

Vll^{es} et C.B. Unis.

Più lento.

p

p

p

f

p

p

p

p

f

p

f

- té! D'une au - tre loi Mépri - se la puis - san - ce, Et de - son in - no - ce. Fin. ALC

Hautb.

Clar.

Cornes St. b

Bⁿ.

f Solo.

ff *f* *f* *f*

(montrant Olympia)

toi! Va, deux fois in- fi- dè- le, Deux fois en un seul jour, Epoux indi- gne d'è- le, De son a-

f *f*

Clar.

Cornes.

Bⁿ.

f *f* *f* *f*

meur, Par jure a- mant, Porte à l'autre mai- tres- se Un front souillé d'i- vres- se, Un cœur qui

Clar.

Cors en Sib.

Timb.

p

p

p

p

HELIOS (atterré)

Véri - té de l'en - fer! oui, j'ai souillé mon à - me! Mon parjure à ses

ment!

Clar.

B^{ns}

Timb.

fp

fp

fp

fp

fp

fp

Récit.

yeux rien ne l'ef - fa - ce - ra. Sauvons du moins ses jours si je dois vivre in -

fp

P^{re} FI
 FI
 Hautb.
 Clar.
 Tromp. en MI^b
 Cornets en LA^b
 Cors en LA^b
 Cors en MI^b
 B^{on}
 Tromb.
 Timb.
 fà me!..
 Reine! Reine! je suis à tes pieds, Olympe, je t'ai...
 C^{on}tra C. B. *H*

(D) FINAL.

Poco allegretto.

Flutes

Hautbois

Clarinettes en sib

Trompettes en Mib

Cornets en Lab

Cors en Lab

Bassons

Trombones

Timbales en Lab Mi. b.

G-Caisse

Violons

Altos

LILIA.

OLYMPIA.

HÉLIOS.

SATAN.

Soprani et Contralti

Tenori.

Bassi.

Violoncelles

C. Basses.

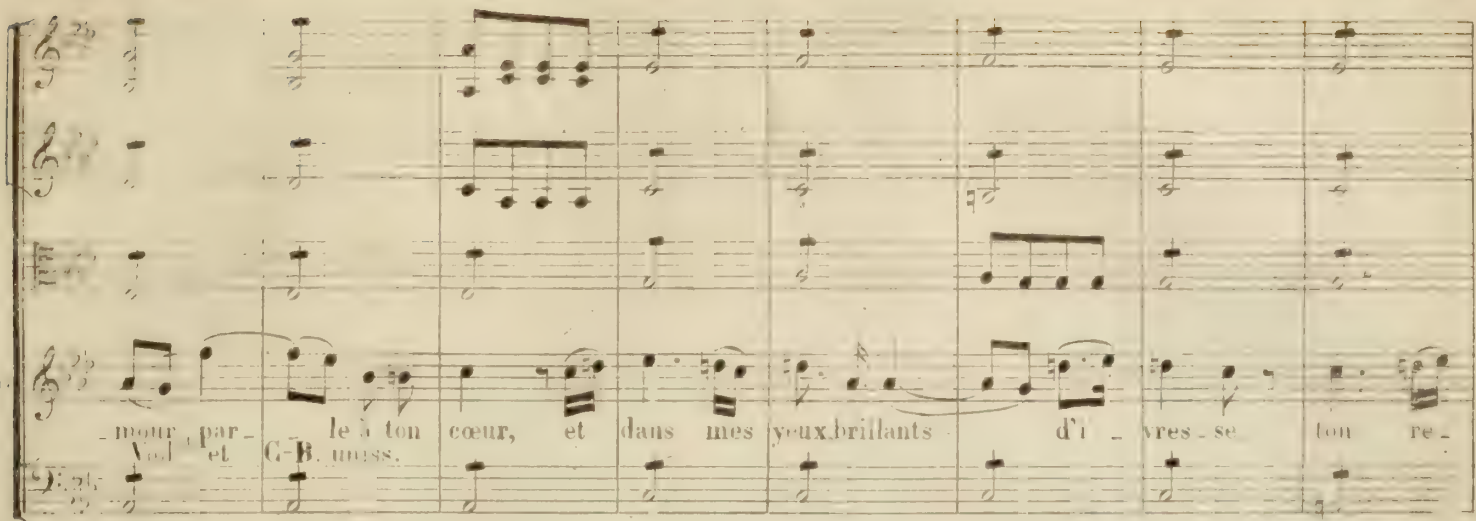
Poco allegretto.

ah! -

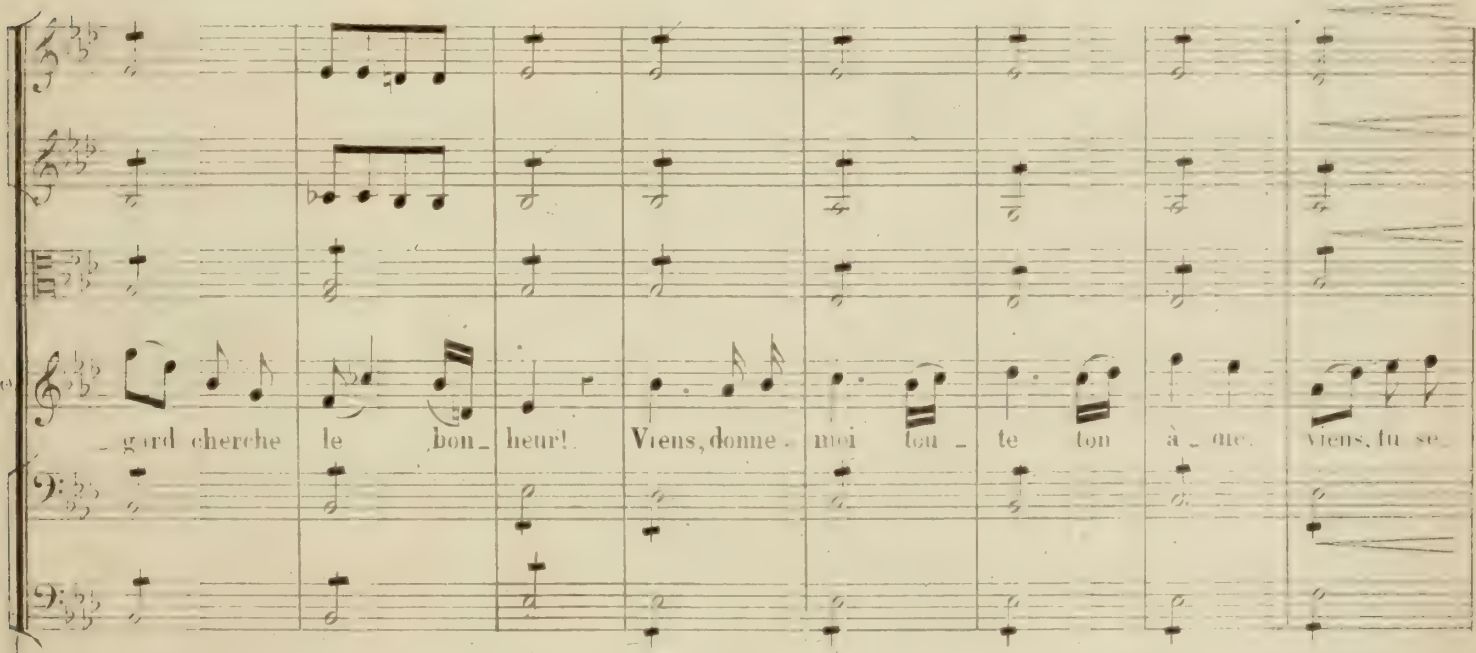
En - fin tu crois à ma ten - dres se, en - fin Pa -

me!

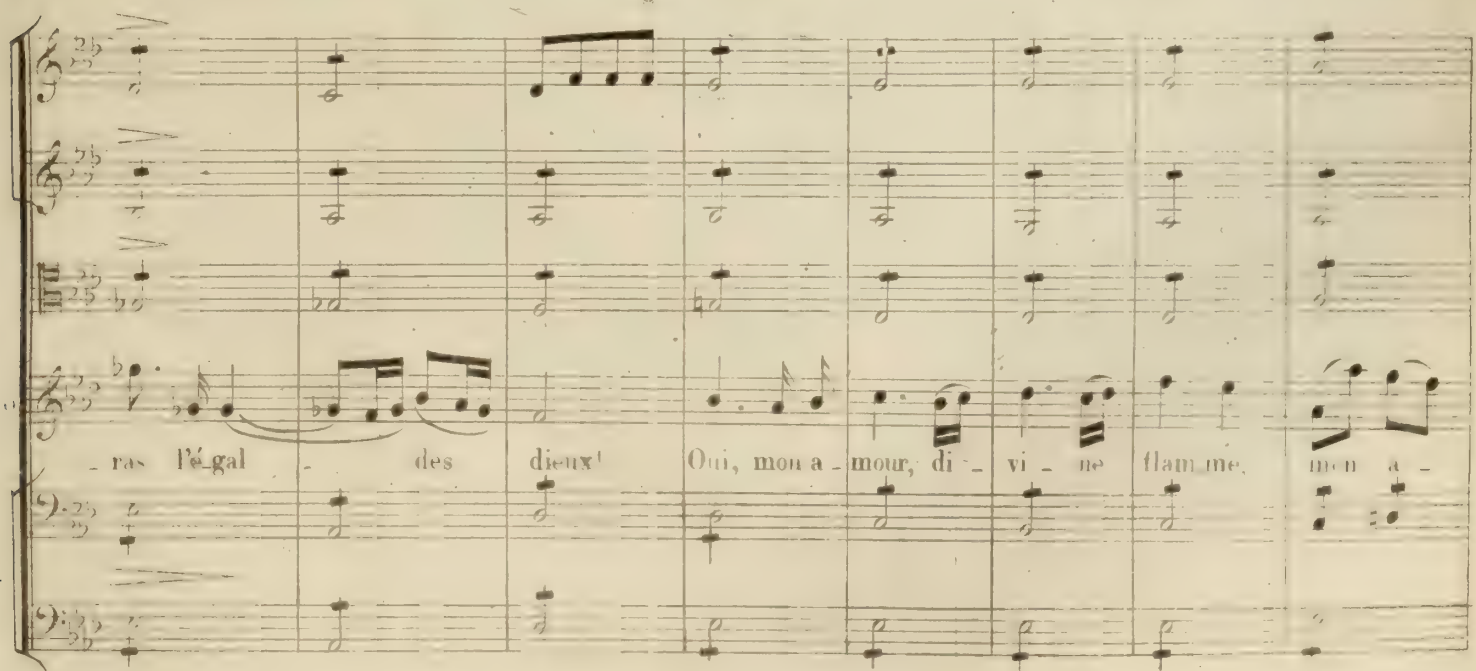
A. T. 1.



-mour par- le à ton cœur, et dans mes yeux brillants d'i- vres- se ton re-
 -vol et G-B. muss.



-gard cherche le bon- heur! Viens, donne moi tou- te ton à- me. Viens, tu se-



-ras l'égal des dieux! Oui, mon a- mour, di- vi- ne flam me, mon a-

- mour l'ouvri - ra les cieux! Tu crois à ma ten - dres - se,
 En - chan - te - res - se!
 Oui Sa - tan
 Gloire à Vé - nus l'enchan - tes - se!
 Gloire à Vé - nus l'enchan - tes - se!
 Gloire à Vé - nus l'enchan - tes - se!
 Gloire à la reine à la dé -
 Gloire à la reine à la dé -
 Gloire à la reine à la dé -
 Gloire à la reine à la dé -

suivez.
 1^o
 suivez.
 A. T. 1.

tu crois à ma ten-dres-se,
 En chan-te-res-se!
 est vain-queur!
 Dont le pou-voir trouble son cœur!
 Dont le pou-voir trouble son cœur!
 Dont le pou-voir trouble son cœur!
 Velle^{se} et C^{se} B^{se} uniss.

l'amour parle à ton cœur,
 oui, ton pou-voir
 oui Sa-tan
 Gloire à la reine à la dé-
 Gloire à la reine à la dé-
 Gloire à la reine à la dé-

A. T. 1.

[illegible]

en - fin tu crois à ma ten - dres

trou - blé mon cœur!

- nus gloire à Vé - nus!

- nus gloire à Vé - nus!

- nus gloire à Vé - nus!

The musical score is written for a large ensemble, likely a choir and orchestra. It features multiple staves, each with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various musical notations, including clefs, notes, rests, and dynamic markings such as *cresc.* (crescendo) and *sf* (sforzando).

The lyrics are in French and are distributed across several staves. The main vocal parts include:

- First Voice (Soprano):**

ô dou - leur! ô dou - leur!
- Second Voice (Alto):**

se
- Third Voice (Tenor):**

l'en-fer l'em - por - te l'enfer l'em - por - te Sa - tan est vain - queur
- Fourth Voice (Bass):**

Gloire a toi! gloire a toi! hon - neur aux Dieux!
- Fifth Voice (Bass):**

Gloire a toi! gloire a toi! hon - neur aux Dieux!
- Sixth Voice (Bass):**

hon - neur

The score also includes instrumental parts, with various dynamic markings such as *cresc.* and *sf* indicating changes in volume and intensity. The overall structure of the score suggests a dramatic and powerful musical setting.

A. T. 1.

est vain-queur!
Honneur aux Dieux!
Honneur aux Dieux!
Honneur aux Dieux!

oui Sa-tan

riten.

A. T. 1.

L. *riten.*
 O. *riten.*
 II. *riten.* *p a tempo.*
 S. *riten.* *p a tempo.*
 L. *riten.* *p a tempo.*
 O. *riten.* *p a tempo.*
 II. *riten.* *p a tempo.*
 S. *riten.* *p a tempo.*
 L. jour af-freux!
 O. En-fin tu crois à ma ten-dres-se,
 II. Oui pour ja-mais à toi
 S. *riten.* est vain-queur! Oui Sa-tan
 L. *pp* Gloire à Vé-nus l'en-chan-te-res-se dont le pou-voir trou-
 O. *pp* Gloire à Vé-nus l'en-chan-te-res-se dont le pou-voir trou-
 II. *pp* Gloire à Vé-nus l'en-chan-te-res-se dont le pou-voir trou-
 S. *riten.* *a tempo.*

pour ja - mais, pour ja - mais il s'est fer - mé
 et dans mes yeux ton re - gard cherche
 mon cœur! a - vec l' - vres - se mes yeux as - pi - rent
 est vain - queur! le plai - sir le plai - sir re - gne seul
 - ble son cœur! gloire à Vé - nus l'en - chan - te - res - se dont le pou - voir trou -
 - ble son cœur! gloire à Vé - nus l'en - chan - te - res - se dont le pou - voir trou -
 - ble son cœur! gloire à Vé - nus l'en - chan - te - res - se dont le pou - voir trou -

S.
 A.
 T.
 B.

les cieux! pour ja- mais, pour ja- mais il s'est fer- mé
 le bon- heur! et dans mes yeux ton re- gard cherche
 le bon- heur! a- vec i- vres- se mes yeux as- pi- rent
 dans son cœur! le plai- sir le plai- sir rè- gne seul
 - ble son cœur! gloire à Vé- nus l'en- chan- te- res- se dont le pou- voir trou-
 - ble son cœur! gloire à Vé- nus l'en- chan- te- res- se dont le pou- voir trou-
 - ble son cœur! gloire à Vé- nus l'en- chan- te- res- se dont le pou- voir trou-

G-Caisse.
 erps - - - cen - -
 8
 L.
 O.
 H.
 S.
 viens! oh! viens! viens
 à - me, à toi ma vi - e,
 - por - te, l'en - fer l'em - por - te,
 gloi - re, gloi - re
 - rei - ne, gloire à la rei - ne,
 rei - ne, gloire à la rei - ne,
 gloire à Vé - nus l'enchan - te - res - se, gloi -
 gloire à Vé - nus l'enchan - te - res - se, gloi -
 gloire à Vé - nus l'enchan - te - res - se, gloi -
 f

leur!

os,

viens

Hé - li - os, sois a moi, sois a moi dans tes

toi!

te, oui l'en fer l'em - por - te, gloi-re a moi gloi-re a moi gloi-re a

regloire a la reine a la dé - es - se gloi - re gloi-re a toi gloi-re a toi gloire a

regloire a la reine a la dé - es - se gloi - re gloi-re a toi gloi-re a toi gloire a

regloire a la reine a la dé - es - se gloi - re gloi-re a toi gloi-re a toi gloire a

L. mais il s'e - xi - le des cieux, il s'e - xi - le des cieux pour ja -
 O. moi dans les yeux dans tes yeux mes yeux as - pi - rent le bon - heur le bon - heur,
 H. mais dans tes yeux dans tes yeux mes yeux as - pi - rent le bon - heur, le bon - heur, près de
 S. moi gloi - re à moi gloi - re à moi l'enfer l'em - por - te et Sa - tan est vain - queur gloire à
 toi gloi - re à toi gloi - re à toi gloire à l'a - mour par toi vain - queur par toi vain - queur gloire à
 toi gloi - re à toi gloi - re à toi gloire à l'a - mour par toi vain - queur par toi vain - queur gloire à
 toi gloi - re à toi gloi - re à toi gloire à l'a - mour par toi vain - queur par toi vain - queur gloire à
 uniss.

[illegible]

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in two systems, each containing multiple staves. The top system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo marking 'Allegro.' is written above the first staff. The notation includes various rhythmic figures, such as eighth and sixteenth notes, often beamed together in groups. There are also dynamic markings, including '8' and '8-'. The bottom system continues the piece, maintaining the same key signature and tempo. The handwriting is clear and professional, typical of a composer's manuscript. The page is numbered '482' in the top left corner.

This musical score page, numbered 483, contains two systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staves). The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The first system begins with a measure marked with a 'B' and a '8' above it, indicating a repeat or a specific measure. The second system also begins with a measure marked with a 'B' and a '8' above it. The music is written in a style typical of 19th-century opera or ballet scores, with clear notation for notes, rests, and dynamics.

ACTE IV.

485

N° 16. — ENTR'ACTE, RÉCIT ET CHOEUR.

Lento. (Mét: 66 = ♩)

Flûtes.

Hautbois.

Clarinettes en Sib.

Trompettes en RÉ.

Cornets en Sib.

Cors en MI b.

Cors en RÉ.

Bassons.

1^{er} et 2^e Trombones.

3^e Tromb: et Oph:

Timbales.

Grosse-Caisse.

Cymbale seule.

Cymbale frappée avec une mailloche.

Lento.

Violons.

Altos.

SATAN.

Ténors.

Basses.

Violoncelles.

Contre-Basses.

CHOEUR.

Hautb.

486 Hautb.

The musical score for page 486 includes parts for Clarinet (Cl.), Cymbals (Cps), Bassoon (Bass), Timpani (Timb.), and strings. The score is written in common time and features dynamic markings such as *f*, *p*, and *à 2.*. The instrumentation includes woodwinds, brass, and percussion.

Hautb.

Allegro. (M. 132 = \bullet)

487

1^{re} Fl.

2^{de} Fl.

The musical score is written for a symphony, page 487. It is in 9/4 time and B-flat major. The tempo is Allegro. The score includes dynamic markings such as *f* (forte) and *p* (piano). The bottom section is labeled "Satan" and "A.T. 1.".

1^{re} Fl.

2^{de} Fl.

f Cymb:

f Allegro.

f SATAN.

A.T. 1.

Lento.

Changez en UT.

Lento.

Récit.

Oui. Satan est vainqueur! les volentés divines Ont cé-

Allegro.

Lento molto. (M. 80 = ♩)

489

Changez en Mib.

Allegro.

Lento molto.

mesuré.

Mon pouvoir va couvrir ce pays de ru-

Un peu plus vite.

Un peu plus vite.

i - nes, Et l'éternel - le nuit va remplacer leurs jours....

Musical score for page 491. The score consists of multiple staves. The upper staves contain instrumental parts, including a section marked *fp* (fortissimo) with a *C^{te} en mib.* (C^{te} in mib.) instruction. The lower staves contain a vocal line with the following lyrics:

Se-condez ma fureur! venez, ra-ce pros-cri-te, Vic-times que l'orgueil im-mo-la tant de

Allegro. (Mét: 56 = ♩ .)

Allegro. (Mét: 56 = ♩.)

Changez en Si \flat .

Changez en SOL.

Allegro.

di - te! Enfants de Spartacus, accourez à ma voix!...

(Les esclaves entrent de tous les côtés)

divisi.

Que craignez-vous, a mis? *suivez.* Sachez mieux me con- naître. Ne suis-je
 a piacere.

A. T. 1.

a tempo.

497

pas unproscrit comme vous? Si j'ai pu m'abais ser jus qu'à flatter un maitre, C'é tait pour lui por.

pizz.

A. T. 1.

en stb.

-ter de plus terribles coups...Voici l'heure! frappez! les Dieux sont avec nous!

Ténors.

Basses.

Les Dieux sont avec nous!

Les Dieux sont avec nous!

arco *f*

A. T. 4

A. T. 1:

- mis, mar - chons, frap - pons, dé - vas - tons! le ciel nous se - conde, A - mis, mar - chons!

1^{er} et 2^e Tenors.

Barytons.

Basses.

Mar - chons, mar - chons, et que le ciel nous se -

Mar - chons, mar - chons, et que le ciel nous se -

Mar - chons, mar - chons, et que le ciel nous se -

Mar - chons, mar - chons, et que le ciel nous se -

f A. T. 1. *ff* 3

con - de! Mar - chons, le tonnerre gron - de, Mar - chons, frap - pons, dans la nuit pro - fon - de, Mar -
con - de! Mar - chons, le tonnerre gron - de, Mar - chons, frap - pons, dans la nuit pro - fon - de, Mar -
con - de! Mar - chons, le tonnerre gron - de, Mar - chons, frap - pons, dans la nuit pro - fon - de, Mar -
con - de! Mar - chons, le tonnerre gron - de, Mar - chons, frap - pons, dans la nuit pro - fon - de, Mar -

à 2.

##

[illegible]

Marchons, marchons, marchons! Ven-gez vos af-frents, Dévas -
Marchons, marchons, marchons! Dévas -
Marchons, marchons, marchons! Dévas -
Marchons, marchons, marchons! Dévas -

tons, vengez tous vos af - fronts!

tons, vengeons tous nos af - fronts!

tons, vengeons tous nos af - fronts!

tons, vengeons tous nos af - fronts!

This musical score is for a large ensemble, likely an orchestra and choir. It features multiple staves for woodwinds, brass, strings, and vocal soloists. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "à 2." for some woodwind parts, "Changez en RÉ." for a key change, and "Tremblez!" for a tremolo effect. The vocal soloists are labeled "1^{er} Ténor." and "2^e Ténor.", and the choir parts include lyrics in French.

à 2.

à 2.

Changez en RÉ.

pp

1^{er} Ténor.

2^e Ténor.

Tremblez!

Tremblez, maîtres du mon - de Tremblez, maîtres du mon - de Tremblez, maîtres du mon - de

A. T. 1.

Corn en RE.

4^e Corde.

blez! tremblez! Cet - te ter - re fé - con -

mon - de, trem - blez! tremblez, maîtres du mon - de! Cet - te terre fé -

mon - de, trem - blez! tremblez, maîtres du mon - de! Cet - te terre fé -

mon - de, trem - blez! tremblez, maîtres du mon - de! Cet - te terre fé -

mon - de, trem - blez! tremblez, maîtres du mon - de! Cet - te terre fé -

A. T. 1

de Vous paie ra tous vos maux. Ro me

con de Nous paie ra nos tra vaux, nos tra vaux Et nos maux. Rome la for te, Oui Rome est

con de Nous paie ra nos tra vaux, nos tra vaux Et nos maux. Rome la for te, Oui Rome est

con de Nous paie ra nos tra vaux, nos tra vaux Et nos maux. Rome la for te, Oui Rome est

[illegible]

Musical score for page 510, featuring multiple staves with musical notation and French lyrics. The score includes various dynamics such as *ff* (fortissimo) and *p* (piano), and includes markings like *à 2.* (second ending). The lyrics are in French and appear to be a religious or liturgical text.

The score is written for multiple voices and instruments, with staves for Soprano, Alto, Tenor, Bass, and various instrumental parts. The lyrics are as follows:

-te, *ff*
 -te! Plus de sou ci, Son règne est bien fi ni, Plus de sou ci,
 -te! Plus de sou ci, Son règne est bien fi ni, Plus de sou-
 -te! Plus de sou ci, Son règne est bien fi ni, Plus de sou-
 -te! Plus de sou ci, Son règne est bien fi ni, Plus de sou-

The score concludes with a double bar line and the marking *ff*.

511

à 2.

à 2.

à 2.

à 2.

à 2.

à 2.

à 2.

Son règne est bien fi - ni! Son vainqueur Meurt sous nos coups. Tout est à nous, L'u - ni -

- ci, Son règne est bien fi - ni! Son vainqueur Meurt sous nos coups. Tout est à nous, L'u - ni -

- ci, Son règne est bien fi - ni! Son vainqueur Meurt sous nos coups. Tout est à nous, L'u - ni -

- ci, Son règne est bien fi - ni! Son vainqueur Meurt sous nos coups. Tout est à nous, L'u - ni -

// // // //

Musical score for SATAN. The score is written for 1st and 2nd Tenors and a large instrumental ensemble. The instrumental ensemble includes strings (violins, violas, cellos, double basses), woodwinds (flutes, oboes, clarinets, bassoons), and brass (trumpets, trombones, tubas). The vocal parts are for 1st and 2nd Tenors. The lyrics are in French.

SATAN.

1^{er} et 2^e Tenors.

tout est Unis. a vous, tout est a vous, tout

vers est a nous; Tout est a nous,

vers est a nous, Tout est a nous,

vers est a nous; Tout est a nous,

A T 1

The musical score is arranged in systems. The top systems include staves for woodwinds and strings, with various musical notations such as notes, rests, and dynamic markings. The bottom section features a vocal part with French lyrics.

Dynamics and performance instructions include: *pp*, *pizz.*, *arco.*, *Divises*, and *A. T. 1.*

The lyrics for the vocal part are:

vous A vous L'u-ni-vers est à vous, L'u-ni-vers est à vous!
 nous L'u-ni-vers est à nous, L'u-ni-vers est à nous!
 Tout est à nous L'u-ni-vers est à nous, L'u-ni-vers est à nous!
 Tout est à nous L'u-ni-vers est à nous, L'u-ni-vers est à nous!

Moins vite

Changez en RÉ

Changez en SOL

1^{er} COUPLET

Al

f *ff* A.T.1

le- z, dans la nuit pro - fon - de, Al - lez, et bri - sez vos fers! Al - lez, et bri - sez vos
- cla - ve est roi de la ter - re, L'es - cla-ve est libre à son tour! L'es - cla-ve est libre à son
Allons,
Allons,
Allons,
C^{me} la C. B. #

A T 1.

fers! Et dans les lar-mes, les lar-mes du mon-de Ven-gez, ven-gez tous
 tour! L'or-gueil en-fin en-fin va se tai-re, L'or-gueil l'or-gueil voit
 Allons,
 Allons,
 Allons,

A. T. 4.

les maux soufferts! son dernier jour.

Allons, allons, allons, brisons nos fers!

A vous, à vous les

A vous, à vous les

10

Changez en si b.

rallent.

a tempo.

rallent.

a tempo.

rallent.

a tempo.

Ce peuple est à l'ago - ni e Et de

Ce peuple est à l'a go - ni e Et de

C^{me} la C. B. //

A. T. 1.

a tempo.

main il se ra mort. il se ra mort!

1^{er} Tenor.

2^e Tenor.

Baryton.

Basse.

C^{mo} la C. B. //

522

à la page 516

1^{re} fois.

à la page 516.

V 2^d COUPLET.

L'es -

main Il se - ra mort!

main Il se - ra mort!

main Il se - ra mort!

C^{me} la C.B. H H H

A.T.1.

2^e fois

Presto. (♩ = 144)

2^e fois

Presto. (♩ = 144)

Changez en si b has

Presto.

Ah!

Il se-ra mort!

Il se-ra mort!

Il se-ra mort!

Que son som-meil

Que son som-meil

Que son som-meil

Presto A T 1

soit sans ré-veil! A nous ces lieux

soit sans ré-veil! A nous ces lieux

soit sans ré-veil! A nous ces lieux

ah

ah

The musical score is written for a large ensemble, likely a choir or orchestra. It consists of 18 staves. The notation is complex, featuring many beamed notes and rests. The lyrics are written below the staves, with some words appearing in multiple staves. The score is divided into two main sections by a double bar line. The first section contains the lyrics "Ah", "Nous jou - i - rons, Nous," and "Ai - més des dieux!". The second section contains the lyrics "Nous jou - i - rons, Nous," and "Ai - més des dieux!". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is in a style typical of 19th-century musical manuscripts.

ah

Nous jou - i - rons, Nous,

Ai - més des dieux!

Nous jou - i - rons, Nous,

Ai - més des dieux!

Nous jou - i - rons, Nous,

Ai - més des dieux!

Nous jou - i - rons, Nous,

Ai - més des dieux!

4 T 1

[illegible]

8-
à 2.
Ophiel: seul
Ah!
tour,
Cha cun son jour!
C'est

A. T. 1.

The musical score is written for a large ensemble, likely a symphony or a large band, with multiple staves. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is B-flat major (two flats). The score is divided into several systems, with some parts marked "à 2." (allegretto). The vocal parts are labeled "Ophiel: seul" and "ah". The lyrics are in French and include the words "no - tre", "tour,", "Cha - cun son", and "jour!".

à 2.

à 2.

à 2.

Ophiel: seul

Ophiel: seul

ah

ah

no - tre tour, Cha - cun son jour!

no - tre tour, Cha - cun son jour!

no - tre tour, Cha - cun son jour!

A nous le sort! L'es - clave est bien fort, A nous le sort! L'es -

A nous le sort! L'es - clave est bien fort, A nous le sort! L'es -

A nous le sort! L'es - clave est bien fort, A nous le sort! L'es -

A nous le sort! L'es - clave est bien fort, A nous le sort! L'es -

G^{me} la C.B. //

The musical score on page 531 consists of several systems of staves. The top system includes a grand staff with treble and bass clefs, followed by several staves of music. The middle system features a grand staff with treble and bass clefs, and a staff with the lyrics "clav est bien fort, L'es - cla - ve est fort, L'es - cla - ve est fort!". The bottom system includes a grand staff with treble and bass clefs, and a staff with the lyrics "clav est bien fort, L'es - cla - ve est fort, L'es - cla - ve est fort!". The score is written in French and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like "ff" and "à 2.".

clav est bien fort, L'es - cla - ve est fort, L'es - cla - ve est fort!

clav est bien fort, L'es - cla - ve est fort, L'es - cla - ve est fort!

clav est bien fort, L'es - cla - ve est fort, L'es - cla - ve est fort!

clav est bien fort, L'es - cla - ve est fort, L'es - cla - ve est fort!

Handwritten musical score for a large ensemble, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble and bass clefs, key signatures, and various note values. There are several instances of the marking "à 2." indicating a second ending or a specific performance instruction. The score concludes with the lyrics "A nous le sort, L'es" and a final measure marked with a double bar line and a repeat sign.

à 2.

à 2.

à 2.

A nous le sort, L'es

A nous le sort, L'es

A nous le sort, L'es

C^{me} la C.B. //

A. T. 1.

The musical score is written on 18 staves. The first 10 staves are for the piano accompaniment, and the last 8 staves are for the vocal parts. The piano part consists of a grand staff (treble and bass clef) with various chords and melodic lines. The vocal parts are written in four staves, each with a different clef (treble, alto, tenor, and bass). The lyrics are in French and include the phrase "cla - ve est fort!" and "(ils sortent)".

cla - ve est fort! (ils sortent)

cla - ve est fort!

cla - ve est fort!

Clar.
à 2.
Cors.
à 2.
B^{ns}
Timb.
dim

This system contains measures 1 through 6 of the musical score. It features staves for Clarinet (à 2), Horns (à 2), Bassoon, and Timpani. The Clarinet and Horns parts are mostly rests, with a 'dim' (diminuendo) marking above the Clarinet staff in measure 4. The Bassoon and Timpani parts have more active notation, including sixteenth-note patterns in the Bassoon and rhythmic patterns in the Timpani. The bottom two staves show a complex rhythmic pattern with many sixteenth notes.

Clar. à 2.
B^{ns}
Timbl.
G^{sse} C^{sse}
p

This system contains measures 7 through 12. It includes staves for Clarinet (à 2), Bassoon, Timpani, and a section labeled 'G^{sse} C^{sse}'. The Clarinet and Bassoon parts have a 'p' (piano) marking in measure 7. The Timpani part has a 'p' marking in measure 7. The 'G^{sse} C^{sse}' section has a 'p' marking in measure 7. The bottom two staves continue the complex rhythmic pattern from the first system.

à 2.

This system contains measures 1 through 6 of a musical piece. It features a grand staff with two treble and two bass staves. The key signature has two flats (B-flat and E-flat). Measures 1-2 show sustained chords in the upper staves and moving lines in the lower staves. Measures 3-6 introduce a piano (p) dynamic and feature rapid sixteenth-note passages in the lower staves, while the upper staves continue with sustained chords. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings.

à 2.

This system contains measures 7 through 12 of the musical piece. Measures 7-10 continue the piano (p) passages in the lower staves. In measures 11 and 12, the upper staves (treble clef) enter with a pizzicato (pizz.) texture, playing short, rhythmic figures. The lower staves continue their rapid sixteenth-note patterns. The system concludes with sustained chords in the upper staves and moving lines in the lower staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings.

divisi
pp
pizz.

rallent

N^o 17.
SCÈNE ET DUO.

Andante. (M. ♩ = 72)

arco.
p
Col C-B. II II II II II
arco.
Andante.

Allegro.

arco.

Allegro.

This musical score is for the piece 'L'Espresso' by Franz Liszt, specifically the section for Violoncello (Cello). The score is written for a chamber ensemble consisting of Clarinet (Clar.), Bassoon (Bns), and Violoncello (Vons). The tempo is marked 'Andante.' and the key signature is one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The Violoncello part is the primary focus, showing a melodic line with various dynamics including *sf* (sforzando) and *ff* (fortissimo). The Clarinet and Bassoon parts provide harmonic support, with the Bassoon playing a more active role in the later measures. The score is presented on a single page with a large, clear font and a clean layout.

Récit.

HÉLIOS (*consterné*)

Dieu ne m'a pas frappé!...

Cette plaine est couverte de débris et de

Récit.

Récit.

morts, Un peuple est ex-pi-rant, Et la ter-re sous moi ne s'est pas entrou-

The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four are piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked 'Récit.' (Recitativo). The lyrics are 'morts, Un peuple est ex-pi-rant, Et la ter-re sous moi ne s'est pas entrou-'. The piano part features a rhythmic pattern of eighth and sixteenth notes.

ver-te! Quoi! mon crime, ô mon Dieu, n'est il pas assez grand!.... Et toi, toi, Lili-

The second system of the musical score continues the composition. It also consists of eight staves. The key signature remains two sharps. The lyrics are 'ver-te! Quoi! mon crime, ô mon Dieu, n'est il pas assez grand!.... Et toi, toi, Lili-'. The piano part includes a 'pizz.' (pizzicato) marking. The vocal parts have various dynamics like 'p' (piano) and 'f' (forte).

Cor anglais.

Clar.

Cors en Mi

p

p

p

arco.

a! sous le courroux céles-te As-tu donc succom-bé, quand Dieu m'épar-gne en-cor?... Li-li-a!

Li-li-a!...

Li-li-a! Vain espoir qui me res-te! Ah! le Ciel à la

Fl. *Grandes Flûtes.*

Hautb.

Clar.

Tromp.

Cors en LA.

Cors en RÉ.

Bons

Tromb.

Timb.

LILIA.

ter.re a ravi ce tré sor... Li li a!

L'avoil cil Helios béicissant le

(avec mépris.)

Dieu soit béni! c'est elle!

T. 1.

Ciel! Reti-re-toi!
(suppliant)
Par pi-ti-é!

Que veux-tu? cette voix qui m'appel-le, Elle a brisé mon cœur et re-ni-é la

Col C-B //

foi.

Du bonheur é-ter-

Au supplice éternel, que mon crime mé-ri-te, A-vant que Dieu me li-vre; écoute moi!

p

nel si Dieu te des-he-ri-te, Qu'esperes-tu?

mesuré.

mesuré.

En moi, en

J'espère en toi...

p

Fl. Grande Flûte.

Hautb.

Clar.

Tromp.

Cors.

Bus à deux.

Tromb.

Timb.

Allegretto.

Vous

moi!

Oui, j'ai mé-ri-té l'a-na-thè-me Qui

del.

arco.

pizz.

Allegretto.

tom-be sur les fronts maudits. Je vois, à cette heure su-prê-me, hé-las! tout ce que je per-

dis. Que sous mes pas et pour mon crime La terre s'ouvre, et dans ce jour, Mon te ra du fond de là

arco. pizz. *p* arco. *f* arco. *p* arco. *f*

bi-me Vers toi mon dernier cri d'a-mour! Oui, dans ce jour,

pizz. arco *p* *f*

cresc.

cresc.

cresc.

p

cresc.

cresc.

cresc.

pizz.

pizz.

pizz.

cresc.

cresc.

cresc.

arco.

arco.

cresc.

Du fond de l'a-bîme Mon-te-ra vers toi, vers toi mon dernier cri d'a-mour, montera vers

Violoncelles

pizz.

cresc.

arco.

suivez.

f suivez.

f suivez.

f suivez.

f suivez.

f suivez.

f suivez.

f suivez.

toi, mon te-ra vers toi mon dernier cri, mon dernier cri d'a-mour, mon dernier cri d'a-mour!

f suivez.

f

B^{us} Récit.

Vons

LILIA. Récit.

Mais quel est donc l'es-poir de ton im-pu-re flamme?

HELIOS.

Ce n'est plus ton a-

Récit.

Clar.

B^{us}

fp

-mour, que mon amour ré-clame. Non, non.... couvert d'op-probre, indigne à jamais de tes vœux, J'implore ton par-

fp

Musical score for the first system, featuring vocal and piano parts. The vocal part is in French, with lyrics: "Te par-donner... mesuré. Les pleurs inondent ma pau-pière. Ah! ne repousse pas mon arden-te pri-". The piano part provides accompaniment.

LILIA.

Te par-donner... mesuré.

don... c'est tout ce que je veux! Les pleurs inondent ma pau-pière. Ah! ne repousse pas mon arden-te pri-

Musical score for the second system, featuring vocal and piano parts. The vocal part is in French, with lyrics: "è-re! Lili-a, pi-tié, pi-tié pour ma mi-sè-re, pi-tié pour ma mi-sè-re, pour ma mi-se". The piano part provides accompaniment.

è-re! Lili-a, pi-tié, pi-tié pour ma mi-sè-re, pi-tié pour ma mi-sè-re, pour ma mi-se

Vlles et C-B

Musical score for the third system, featuring vocal and piano parts. The vocal part is in French, with lyrics: "re! Ces mots sont les der-niers échan-gés entre nous; Le temps presse, pi-tié! pi-tié! jet'implore à ge-". The piano part provides accompaniment.

re! Ces mots sont les der-niers échan-gés entre nous; Le temps presse, pi-tié! pi-tié! jet'implore à ge-

Andante.

(♩ = 52)

Grande Flûte.

Hautb.

Clar.

Cors en RÉ.

B^{ns}

pizz.

pizz.

pizz.

- noux

pizz.

pizz.

Andante.

p arco.

p arco.

p arco.

arco.

dol

arco.

Andante.

Clar.

B^{ns}

pp

pp

pp

pp

LILIA.

(à demi voix)

Ah! malgré moi j'ou bli - e Et sa hon - te et mes pleurs: A sa voix qui sup.

pizz.

A. T. 1.

Clar.

Cors en RE.

B^{ns}

pli - e S'ef - fa - cent mes dou - leurs. Oui, je le sens, j'ou - bli - e Et sa honte et mes

arco. pizz.

p

Hautb.

Clar.

Cors.

B^{ns}

Timb.

pleurs. Dans cet te nuit pro - fon - de 8 Lors - que tout va fi -

8^{resc.} 8

Handb.

Clar.

Clar.

pp

pp

pp

ppizz.

- nir, Sur le tom-beau du mon-de Nos mains doi-vent s'u-

- nir!
HELIOS.
Ange du Ciel, ou bli-e Ce que la ter-re a fait! Hé-li-os te sup- pli-e, C'est

f

p

Dans cet te nuit pro fon - de Lors que tout va fi - nir,

Lors que tout va fi -

8

8

8

8

musical score for voice and piano. The score is written on multiple staves, including treble and bass clefs. The lyrics are in French and appear to be from a religious or dramatic work. The piano part includes several sections marked "cresc." (crescendo) and "8" (octave).

Lyrics:

- nir, Sur le tom - beau du mon - de Nos
Sur le tombeau du mon - de Nos mains doi - vent su -

mains doi - vent s'u - nir! (avec chaleur) Oui, je le sens, Oui, j'oubli - e,
 - nir, doi - vent s'u - nir! Hé - li - os te sup - pli - e, C'est

CORNS, TROMPES

BASSES

cresc.

f

p

tr

cresc.

f

p

cresc.

f

p

cresc.

f

p

Jou-bli e ce que la terre a fait... Donnons, don-nons ce su-prè-me bien.

ton dernier bien fait... Hé-lios te sup-pli-e, C'est ton dernier bien-

cresc.

f

p

cresc.

f

p

2°

-fait! Oui, je le sens, j'ou-bli-e... Donnons, don-nons à qui-sup-pli-e, Don-

fait... Hé-lios te suppli-e, C'est ton dernier bienfait, C'est ton der-

marcato.

Récit.

Clar. en si b

Clar. en si b

Cors en RE.

pp

Timb.

Récit.

Récit.

Récit. (à part) lentement.

Oui, j'oublie.

Mon Dieu, ce pardon qu'il de-

Lili-al...

Lili-al...

Récit.

mande, Avec moi daigne le donner! Du haut du Ciel sur lui que la grâce descende! Mon Dieu! dis moi de pardonner!

I^o tempo.

Fl. *p*

Hautb. *p*

Clar. *p*

Cors. en mi b. *p*

B^{ns} *p*

Tromb.

I^o tempo. pizz.

arco. cresc.

pizz.

arco. cresc.

pizz.

arco. cresc.

arco. cresc.

(Lilia prend l'attitude de l'inspiration, et semble se mettre en communication avec le Ciel. Elle s'avance ensuite vers Hélios, étend ses mains

velles *p*

C-B. *pizz.*

arco. cresc.

arco. cresc.

Harpe. *p*

cresc.

Andantino. (♩ = 60)

The musical score is written for piano and voice. The piano part begins with a series of chords and a crescendo. The vocal part enters with the tempo marking "Andantino. (♩ = 60)". The lyrics "De-vant Dieu, vers qui" are written under the vocal line. The piano accompaniment includes a section marked "pp legato" and another marked "pp sordini". The score is in B-flat major and 3/4 time.

Clar.

Bus

mon - te, en ce jour de co - lè - re, D'un cœur bri - sé par toi la fer - ven - te pri -
velles et C-B

8.

è - re, Com - blé de mon a - mour; toi qui l'as pro - fa - né, Puis - que tu te re -

8.

Fl.

Hautb.

pens à ton heu - re der - niè - re, Hélio - os, Hélio - os, sois par - don - né! Ah! la

sordini. pp

sordini. pp

8.

HÉLIOS (à genoux)

grâ - ce d'en haut me tou - che! Ex - ta - se du prédes - ti - né! Ah! je le sens, je le

suivez. *f*
 suivez. *sf* senza sordini.
 suivez. *sf* senza sordini.
 suivez. *sf* senza sordini.
 dim et rit.
 sens, oui, par ta bou - che C'est Dieu c'est Dieu qui m'a pardon - né!
 suivez. *sf* senza sordini.
 suivez. *sf* senza sordini.

Récit. P¹^{re} Fl.
 Hautb.
 Clar en LA.
 Tromp: en MI.
 Cors en LA.
 Cors en MI.
 B^{us}
 Timb en MI, LA.
 LILIA. Récit.
 Hélios, tes amours im - pi - es Te fermaient le Ciel ir - ri - té. Partes re - mords tu les expi - es;
 Velles et C-B.
 Récit.

Tempo di marcia.
(♩ = 104)

The musical score is written for a large ensemble, likely a band or orchestra. It consists of 14 staves. The first 13 staves are for instrumental parts, and the 14th staff is for a vocal line. The tempo is marked 'Tempo di marcia.' with a metronome indication of 104 beats per minute. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The vocal line includes the lyrics: 'Viens m'aimer dans l'éternité! Viens! viens!'. The instrumental parts feature various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal line is written in a soprano or alto clef. The score is printed on aged, slightly yellowed paper.

Tempo di marcia.

Tempo di marcia.

Tempo di marcia.

III^a avec enthousiasme

Viens, la mort, qui nous pu-ri-fi-e, Pour ja-mais te rend mon a-mour! Sans re-

Col C.B. II II II II II

4 T 4

gret - lais - se cet - te vi - e, Ce faux bonheur qui du - re un jour! Viens, suis moi plein d'es - pé - ran - ce.

ran - ce! Al - lons au devant du tré pas! C'est l'éter - ni té qui commen - ce, C'est l'a -

A. T. 4

avec l'8^{ve} supérieure

-mer en - co - re, Au Ciel où luit u - ne au - tre au - ro - re, Al lons au Ciel ai -

Col 1^{re} //

mer en co re! Di vin sé jour Du pur a mour, Dieu fait é clo re

[illegible]

musical score for a vocal and instrumental ensemble, featuring multiple staves with treble and bass clefs, key signatures of one sharp (F#), and various musical notations including triplets, dynamics (sf, p, mf), and lyrics in French.

LILIA.

mort, qui nous pu-ri-fi-e, Pour ja-mais me rend ton a-mour! Sans re-gret, je lais-se la

Viens!

A T I

This musical score is for a vocal and instrumental ensemble. It features a vocal line with French lyrics and a piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The vocal line includes a melodic phrase with lyrics: "vi - e, Ce faux bonheur qui du - re un jour! Oui, je te suis plein d'es - pé - ran - ce, Je cours". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a more complex rhythmic pattern. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *sf* (sforzando) and *p* (piano). There are also triplets and slurs indicated. The page number 575 is in the top left corner.

vi - e, Ce faux bonheur qui du - re un jour! Oui, je te suis plein d'es - pé - ran - ce, Je cours

Suis moi, suis moi!

The musical score is written for a vocal soloist and piano accompaniment. It consists of 12 staves. The first six staves are for the vocal part, and the last six are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also triplets indicated by a '3' over a group of notes. The lyrics are written below the vocal staves.

Suis-moi, suis moi! C'est la
au devant du tré-pas, Vers l'éternité qui commence, Vers l'a-mour qui ne fi-nit pas!

The musical score is written for a large ensemble, including voices and various instruments. The notation includes treble and bass clefs, key signatures of one sharp (F#), and a 2/4 time signature. Dynamic markings such as *cresc.*, *p*, and *f* are used throughout. The score features complex rhythmic patterns, including triplets and sixteenth notes. The lyrics are in French and are positioned below the vocal staves.

The lyrics are as follows:

- mour qui ne finit pas! Viens! al - lons au Ciel ai mer en co - re, Au ciel où -
 Al - lons au Ciel ai mer en co - re, Au ciel où -

Additional markings include "Col 1^{re}" and "avec l'8^{ve} supérieure" indicating specific instrumental parts.

luit u - ne au - tre au - ro - re, Al lons au Ciel ai - mer en - co - re! Di - vin sé -

luit u - ne au - tre au - ro - re, Al lons au Ciel ai - mer en - co - re! Di - vin sé -

jour Du pur a - mour, Dieu fait e - clo - re Ton saint jour,
jour Du pur a - mour, Dieu fait e - clo - re Ton saint jour,

Dieu fait éclore ton saint jour;

Dieu fait éclore ton saint jour;

Dieu fait éclore ton saint jour!

Dieu fait éclore ton saint jour!

This page of musical notation, numbered 585, contains a complex arrangement of staves. The upper section features multiple staves with intricate musical notation, including treble and bass clefs, notes, rests, and dynamic markings. The lower section includes vocal parts with lyrics: "ah! malheur! malheur! malheur! o ter." and a piano part with a "Cresc." marking. The notation is dense and spans the width of the page.

ah! malheur! malheur! malheur! o ter.

ah! malheur! malheur! malheur! o ter.

ah! malheur! malheur! malheur! o ter.

Cresc. tes C-B //

The page contains a complex musical score with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom section of the page features vocal lines with lyrics in French: "reur!", "ah!", and "malheur!". The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation is arranged in a multi-staff format, with some staves containing multiple systems of music. The bottom right corner of the page includes the text "C. m. les C-B. //".

reur!
reur!
reur!
ah!
ah!
ah!
malheur!
malheur!
malheur!

C. m. les C-B. //

A. T. 1.

This page of musical notation is for a large ensemble, likely an orchestra and choir. It features 18 staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one flat (B-flat). The score includes various dynamic markings, including *p* (piano) and *f* (forte). There are also markings for *me* and *les Vins*. The lyrics "malheur!" are written under the vocal staves. The notation is arranged in a grid-like fashion, with measures aligned across the staves. The bottom of the page has the marking "A. T. 1."

malheur!

malheur!

malheur!

A. T. 1.

Cl. *b*

B. *b*

Timb.

p *dimin.* *pp*

Lento.

sordini

sordini

sordini

sordini

SATAN.

SATAN.

SATAN.

Olympia!

sordini

sordini

[illegible]

OLYMPIA.

Olympia!

Récit.

Mon frè-re! ah! le sort soit lou.

The first system of the musical score consists of ten staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom six staves are for vocal and piano parts. The vocal part (soprano) has the lyrics "OLYMPIA." and "Olympia!". The piano part features a complex rhythmic pattern with many sixteenth notes, marked with a "6" above the staff. The vocal part has a recitative section labeled "Récit." with the lyrics "Mon frè-re! ah! le sort soit lou."

mesuré

- é! mon frère!

Ou-vre les yeux! ton frère a suc-com-bé sous les coups du ton-

The second system of the musical score continues the composition. It also consists of ten staves. The vocal part (soprano) has the lyrics "- é! mon frère!" and "Ou-vre les yeux! ton frère a suc-com-bé sous les coups du ton-". The piano part continues with the same complex rhythmic pattern, marked with a "6" above the staff. The system is divided into three measures by vertical bar lines.

Musical score for the first system, featuring vocal and piano parts. The vocal line includes the lyrics: "ner - re, Et ce n'est pas sa voix qui t'appel - le!". The piano accompaniment consists of multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The music is in a key with two flats and a 3/4 time signature.

Musical score for the second system, featuring vocal and piano parts. The vocal line includes the lyrics: "Je suis ce dieu du cri - me Que ce matin tu vou - lais". The piano accompaniment consists of multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The music is in a key with two flats and a 3/4 time signature.

590

Petite Flûte.

Trompettes en UT.
Cornets en sib.
Cors en sol.
Cors en ut.

voir. Le roi du sombre a - bi - me, L'archange noir, Je suis Sa - tan!

(CHOEUR)
Satan!
Satan!

tempo.
suivez.
rit.
tempo.
suivez.

Fl. Lento. M. (48 = ♩)

Fl. Lento. M. (48 = ♩)

Hautb.

Cl.

C^{rs}

B^{ons}

Timb. *f*

C^{asse} C^{asse}

OLYMPIA.

Moment fa-tal! ô trouble extrême! N'est-il donc plus d'espoir, N'est-il plus aucun es-

O terreur! ô terreur! Malheur!

pp O terreur! ô terreur! Malheur!

pp O terreur! ô terreur! Malheur!

f *p* *f* *p* *p*

C^{me} les C-B //

OLYMPIA.
-poir?

LILIA.
Dieu!

HÉLIOS.
Dieu!

MAGNUS.
Dieu,

SATAN.
Dans ton cœur ne cherche pas un vain es-poir,
malheur! malheur! ô terreur!

Dieu remplis leurs cœurs d'un saint es-poir!
malheur! malheur! ô terreur!

Moment fa.

A. T. 1.

-tal! n'est-il plus aucun espoir? A-t-il sonné l'instant su-
 Grand Dieu! qu'ils voient ve nir l'heure su-
 Grand Dieu! qu'ils voient ve nir l'heure su-
 Grand Dieu! qu'ils voient ve nir l'heure su-
 Plus d'es- poir! Elle a son- né l'heure su-
 malheur! mal- heur! mal-
 malheur! mal- heur! mal-
 malheur! mal- heur! mal-

A T 4.

A-t-il sonné l'instant suprême, Est-ce la fin de mon pou voir, Est-ce la fin est-ce la fin de mon pou-
 voir?
 voir?
 voir?
 voir?
 A. T. 1.

- voir? Est-ce l'heure? est-ce l'heure! N'est-il donc plus d'espoir n'est-il donc plus d'es-
 Qu'ils voient venir l'instant su-prême En bénissant ton saint pou-voir!
 Qu'ils voient venir l'instant su-prême En bénissant ton saint pou-voir!
 Qu'ils voient venir l'instant su-prême En bénissant ton saint pou-voir!
 Voi-ci l'heure! voi-ci l'heu-re!
 malheur, malheur!
 malheur, malheur!
 malheur, malheur!
 malheur, malheur!

dol. dol. dol. *f* tenuto. *ff* tenuto. *ff* tenuto.

f *f* *f*

A. T. 1

Allegro.

moderato

Fl. G⁴

Hautb.

Cl.

Tromp: en RÉ.

Cornets en sib.

C¹⁵

B¹⁵

Timb.

C¹⁵ - C¹⁵

Tamtam.

Allegro.

f senza sordini.

f senza sordini.

f senza sordini.

f senza sordini.

OLYMPIA.

Eh bien! il faut que dans ce jour Olympia suc- combe, Ciel! lance donc ta

Allegro.

f senza sordini.

Changez en Sib^{bas}

4^e Corde.

foudre! ô terre entr'ouvre-toi! Et creusez-moi du moins une roya - le tom - be, Où tont Hercula -

A. T. 1.

num s'engloutisse avec moi! a vec moi! Malheur! Malheur! Malheur!

A. T. 1. Allegro.

This image shows a page from a musical score, likely for a dramatic work. The score is written on multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo). A section of the score is labeled "SATAN" in a stylized font. The bottom of the page features a vocal line with the text "Voilà le châti." (Voilà le châtié). The score is written in a historical style, with a focus on dramatic expression through dynamics and melodic lines.

Handwritten musical score on page 602, featuring multiple staves and vocal parts. The tempo is marked "Andante." at the top right.

The score includes the following elements:

- Instrumental Staves:** Multiple staves for various instruments, including a Grand Caisse (G-Caisse) and strings.
- Vocal Parts:** Several vocal staves with lyrics in French.
- Lyrics:**
 - Eh bien je le défi - e!
 - C'est le ciel c'est la vi - e!
 - C'est le ciel c'est la vi - e!
 - Chrétiens voici la mort!
 - ment!
 - Ah!
 - Ah!
 - Ah!
 - C.^{me} les C-R.
- Dynamic Markings:** *fp* (fortissimo piano), *f* (forte), *ff* (fortissimo).
- Rehearsal Markers:** Double bar lines (//) indicating section breaks.
- Page-Footer:** A. 9. 1.

This page of musical notation, numbered 603, contains three systems of staves. The notation is complex, featuring a variety of clefs (treble and bass), time signatures, and dynamic markings. The first system includes staves with treble clefs and bass clefs, with dynamic markings such as *ff* (fortissimo) and *p* (piano). The second system continues the notation, with dynamic markings like *f* (forte) and *sf* (sforzando). The third system includes staves with treble clefs and bass clefs, with dynamic markings like *ff* and *p*. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. The page is divided into three systems of staves.

A. T. 1.

The musical score is arranged in two systems of staves. The top system consists of 12 staves, and the bottom system consists of 8 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The score includes a variety of musical textures, including melodic lines, harmonic accompaniment, and a bass line. The dynamic markings range from *dimin* (diminuendo) to *ff* (fortissimo). The score concludes with a double bar line and the text "FIN DE L'OPERA."

